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THE UNIVERSITY OF ALBERTA

J.C.F. BACH'S CLAVIER CONCERTOS

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "J.C.F. Bach's Clavier Concertos" submitted by Monica Dagmar Nikolai in partial fulfillment of the requirements for the degree of Master of Music in Music History and Literature.

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ABSTRACT

The purpose of this thesis is to determine the historical significance of three clavier concertos by Johann Christoph Friedrich Bach (1732-1795). A stylistic/structural analysis of one published work, the Concerto in E major (1765), as well as two unpublished works, the Concertos in F major (1787) and E-flat major (1792), is undertaken.

The first chapter provides a biographical sketch of the composer. A brief examination of Bach's early years is followed by a discussion concerning his position at the Bückeburg court, lasting from 1750 to his death in 1795. Bach's functions as court conductor and composer, his contact with the musical world through his acquaintance with contemporary scores, his compositional activity, which included a diversity of both vocal and instrumental works, and his contemporary stature as a competent musician of the "old order" form the basis of this discussion. There is an examination of the consequences of the London trip of 1778, which resulted in Bach's adaptation of the classical compositional style and the acquisition of an English pianoforte.

The second chapter provides a historical perspective to Bach's works by tracing the emergence of the classical clavier concerto from the initiatives of Johann Sebastian Bach, through the contributions of Emanuel Bach and Christian Bach, to the culmination of Mozart's works. All of Friedrich's known clavier concertos are subsequently introduced, including the ones now lost.

The third chapter provides an analysis of each movement of the Concertos in E major, F major, and E-flat major. The formal structures, compositional and orchestration techniques observed in the concertos are found to be characteristic of the period in which Bach lived. More specifically, there are certain similarities between Friedrich's works and those of his brothers, Emanuel and Christian. In both of Friedrich's later concertos, a modified concerto-sonata design is employed for the first movement, a ritornello or rondo structure for the second, and rondo form for the finale. The later works reveal a greater skill in the treatment of the orchestra. There seems to be both external and stylistic evidence to suggest the use of the pianoforte in the final E-flat-major Concerto.

As a conclusion to the thesis, Friedrich Bach is shown to be a composer who knew his craft, but who lacked the inspiration of a real innovator.

The score edition of Bach's unpublished F-major and E-flat-major Concertos in the appendix were compiled by the author. Editorial comments are also included.

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Chapter 1

BIOGRAPHICAL SKETCH[1]

The Pre-Bückeburg Years

Johann Christoph Friedrich was born on June 21, 1732, the fifth son of Johann Sebastian and Anna Magdalena Bach. Little is known of his first eighteen years, except that he attended the Thomasschule and that he began to study law at the University of Leipzig before turning to music full time.

It is believed that Sebastian was Friedrich's sole early musical influence, because there would not have been an opportunity for other stylistic influences. For example, music performed at the University of Leipzig was predominantly influenced by Sebastian and his followers, Altnikol, Agricola, Homilius, Kirnberger, Kittel, and Müthel. Also, by 1740, the number of touring musicians received in the Bach household was most likely on the decline, because Sebastian was in a period of artistic alienation in regard to his contemporaries, and Saxony was politically unstable at the time.

Under his father's guidance, Friedrich became a skilled organist, player of other keyboard instruments, and composer. It can be assumed that Friedrich's musical instruction took the same form as Emanuel's had earlier. However, there was now the distinction that Sebastian's works no longer comprised the general, contemporary musical language, but rather were regarded as historical relics. Friedrich's output does not include compositions in his father's contrapuntal genre, with the exception of a fughetta for clavier, which he wrote on the subject of H-C-F B-A-C-H[2] in a friend's album. Yet, Friedrich admired Sebastian. This is revealed by the fact that he owned a large number of Sebastian's works, and continually sought to increase his holdings. He reworked some of his father's chorale harmonizations, employing them in his cantatas, and also reworked Sebastian's A-major violin sonata (BWV 1025) for cembalo solo.

---

[1] The major source of biographical information employed in this chapter is Hannsdieter Wohlfarth, Johann Christoph Friedrich Bach: Ein Komponist im Vorfeld der Klassik, Neue Heidelberger Studien zur Musikwissenschaft, Band 4 (Bern und München: Francke Verlag, 1971). Other sources include: Percy M. Young, The Bachs: 1500-1850 (New York: Thomas Y. Crowell Company, 1970), and Georg Schünemann, "Johann Christoph Friedrich Bach," Bach-Jahrbuch 11 (1914), pp. 45-165.

The Bückeburg Court

From 1750 to his death in 1795, Friedrich was in the musical service of the Bückeburg court in northern Germany. Here, a significant part of Bach's courtly obligations included the composition of various types of functional works. The first Count, under whom Bach served, was Wilhelm zu Schaumburg-Lippe. The Count was a representative of enlightened absolutism, introducing many social reforms, while maintaining the formal aloofness between himself and his subjects. The court staff was expected, although not forced, to adhere to his own artistic tastes. Music was still viewed as part of the court ceremony and was headed by a court marshal. This individual supervised the musicians, making sure that they performed with punctuality.

---

[2] The letters, H-C-F, symbolize Bach's initials, namely, Hans (short for Johann) Christoph Friedrich.

Count Wilhelm was determined to make Bückeburg into a cultural center comparable to Berlin, the royal residence of Friedrich II,[3] and spared no cost in building his orchestra to a high artistic level. Friedrich Bach was appointed Cammermusikus, more specifically, continuo player, in 1750, most likely on the recommendation of Emanuel Bach. Probably around this time as well, violinist Angelo Colonna was appointed as concert master, and composer Giovanni Battista Serini, conductor, the highest ranks among the musicians. The remaining orchestral positions were filled with musicians also capable of serving in the chancellery.

The court orchestra during Friedrich's time comprised fifteen instrumentalists--two oboists, two horn players, one bassoonist, six first and second violinists, one violist, cellist, double-bass player, and continuo player. It is most likely that the oboists, who belonged to the military, also served as flautists. The only instrumental parts which involved more than one player were those of the violins. There could have been a maximum of three first and three second violins. The choir for vocal works was most probably composed of members of the Lutheran Reformed Church choir, as well as students from the school.

---

[3] Walter Haacke, Die Söhne Bachs: Vier Musikerschicksale in der Zeit des Übergangs vom Barock zur Klassik (Königstein im Taunus: Langewiesche, 1962), p. 29.

In addition to the regular evening court concerts, which were held twice weekly, there were additional performances for special celebrations.[4] Only a select audience was allowed to attend. Sometimes the Count, an able keyboard player himself, would conduct a performance. He revealed a distinct preference for Italian music to the exclusion of all other national styles. Thus, only Italian operas, oratorios, cantatas, arias, symphonies, and chamber music of the early and middle eighteenth century were performed at the Bückeburg court in the first decade of the Count's reign.

In 1755 Friedrich married the court singer, Lucia Elisabeth Münchhausen. A year later, and just preceding the Seven Years War, Colonna and Serini left Bückeburg for reasons unknown. Their combined duties of concert master, conductor and composer gradually fell to Friedrich, although he did not officially acquire the title concert master until 1759. By at least 1763, after the conclusion of the war, and the return of Wilhelm to Bückeburg, Friedrich completely fulfilled all of these functions. As court composer, Friedrich was expected to produce instrumental compositions in the Italian style. It is interesting to note the discrepancies in income between the two Italians and Friedrich, again revealing the Count's Italian bias. Colonna had received 600 Reichstaler, Serini, 480,[5] while Friedrich received a mere 416 Reichstaler.

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[4] Karl Geiringer, The Bach Family: Seven Generations of Creative Genius (London: George Allen and Unwin Ltd., 1954), p. 381.

[5] Karl Heinrich Bitter, Carl Philipp Emanuel and Wilhelm Friedemann und deren Brüder, 2 vols. (Berlin: 1868), II, 132.

Aside from court functions, Friedrich examined musicians, gave verdicts on organ reparations, and conducted interviews for musical positions in the town and immediate area. He was also a good pedagogue, two of his students achieving contemporary status. One, his son, Wilhelm Friedrich Ernst, became a touring clavier virtuoso, conductor, and later keyboard instructor of the family of King Friedrich Wilhelm II in Berlin. The other, August Eberhard Müller, became a pianist and composer of keyboard concertos, Thomas Cantor in 1804, and compiler of the 1804 Klavier- und Forte-Piano Schule.

In 1765, Count Wilhelm married Maria Eleonore zur Lippe-Biesterfeld (1744-1776). This year also marked the arrival of the philosopher, Thomas Abbt, who became very friendly with the Count. The ensuing gloom that descended upon the court after Abbt's sudden death in 1766 probably made Bach yearn for the advantages and greater freedom of a position in a city. He subsequently applied for the vacant Hamburg position left by Telemann in 1767. However, he was turned down in favor of his brother, Emanuel.[6]

Contrary to her husband's preference for the Italian instrumental music, the Countess adored music governed by the emotions, a style identified by the German word Empfindsamkeit, meaning sensitivity. She was pietistic, and her attitude towards artists was one of awe, particularly towards Friedrich.[7] In 1771, she found a supporter in the newly appointed court pastor and consistorial counsellor, Johann Gottfried Herder. Herder was a well-known writer, philosopher, and literary critic, who stayed at the court until 1776. Partly due to the influence of Countess Maria, Herder experienced an intensified emotionalism in his religious outlook. His Bückeburg stay also constitutes his Sturm und Drang period.[8] Herder viewed music with reverence. To him, music represented more than a mere entertaining art form; it was related to the innermost strengths of nature.[9] Thus, there resulted a polarization at court, due to the absolutism of the Count on the one hand, and the pietism of the Countess and emotionalism of Herder on the other. While the Countess would listen reverently to a performance, the Count loved to converse with Herder (much to the chagrin of the latter) during a concert.

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[6] Geiringer, The Bach Family, p. 381.

[7] Ibid., p. 382.

Friedrich adjusted to the new influences by increasing his vocal output and neglecting his symphonic composition. Herder, who was most interested in the relationship between text and music, especially tone painting, collaborated with Friedrich in the composition of cantatas, oratorios and even opera.[10] The use of the Italian style now gave way to Empfindsamkeit in Bach's compositions. In music, the subjective quality of Empfindsamkeit is expressed by abrupt dynamic, textural and harmonic changes, melodic chromaticism, and dramatic pauses.

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[8] Nicolaus Heutger, Herder in Niedersachsen: Zum 200. Jahrestag seiner Ankunft in Bückeburg (Hildesheim: August Lax Verlagsbuchhandlung, 1971), pp. 22-23.

[9] Walter Wiora, "Herder, Johann Gottfried," Die Musik in Geschichte und Gegenwart, VI, 211-212.

[10] Haacke, p. 35.

These were to be the happiest years of Bach's life, for he received approbation, and achieved the height of his reputation at court.[11]

In 1777, following the death of Wilhelm, Count Philipp Ernst took over the regency. While he differed little from his cousin in his musical taste and attitude towards his musicians, Philipp curtailed spending, and also reduced Friedrich's salary. However, the court orchestra remained one of the best in Germany.[12] The Count expected Friedrich to maintain orderly filing of the acquired musical compositions, to see to the care of the instruments, and to make a regular inventory of both instruments and music. Two regular concerts were held weekly, from three to six p.m. on Sundays and Thursdays.

Bach left the Bückeburg court for a period of three months, beginning in May of 1778. His destination was London, and proved to be the first and only foreign excursion. The purpose of the trip was to accompany his son, Wilhelm Friedrich Ernst, who was to study under his famous uncle, Johann Christian. Father and son initially stopped over in Hamburg to visit Emanuel, where Wilhelm also gave a public performance.[13]

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[11] Haacke, p. 36.

[12] Geiringer, The Bach Family, p. 384.

[13] Ibid.

In London at the time of Friedrich's trip, Christian was at the climax of his career and popularity. Concerts by Abel and Christian were being held in the Hanover Square rooms, Vauxhall.[14] Friedrich's son even had the opportunity to appear at the concerts. Christian's opera, Clemenza di Scipione, was being performed in the city, and his Amadis des Gaules was soon to appear in Paris.[15]

It was the period of Christian's Op. 17 keyboard sonatas, quintet for winds and strings, his Op. 13 keyboard concertos, and climactic Op. 18 symphonies. The new form of four-hand keyboard pieces, with which Friedrich probably became acquainted for the first time, was also being employed by Christian.

In London, Friedrich was introduced to the English pianoforte for the first time, sharing Christian's enthusiasm for it.[16]

Upon his return to Bückeburg, Friedrich brought with him many of Christian's works, including operas, clavier sonatas, and concertos, as well as an English piano.

In 1780, Count Philipp Ernst married the liberal Princess Juliane von Hessen-Philippsthal, resulting in a social change at the Bückeburg court. This became especially obvious when Juliane assumed regency after the Count's death in 1787. Gone was the stiff, formal court etiquette. Juliane not only invited all educated people in Bückeburg to attend the concerts, but also encouraged participation in the performances themselves. Dilettantes and even the Countess participated. Juliane also enjoyed a daily lesson on the pianoforte, given by Bach.

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[14] Geiringer, The Bach Family, p. 384.

[15] Ibid.

[16] Ibid.

For the first time in Bückeburg history, the court requested the composition of pieces for dilettantes, such as easy keyboard sonatas, variations, clavier sonatas with one or two melody instruments, and strophic songs of folk character. These pieces now formed a significant portion of Friedrich's output. He published many of them in a quarterly publication of 1787/88 called *Musikalische Nebenstunden*. The series was mainly intended for the instruction and *Hausmusik* of the amateur.[17] Mainly *galant* clavier pieces were included, although there were also *Lieder*, duos, clavier arrangements of symphonies and cantatas as well. Among the 400 subscribers all over Germany were Forkel in Göttingen, Lemme in Braunschweig, and Demoiselle Delius in Bielefeld.[18] However, the project could not have been overly popular, as it only lasted a year.

The appearance of violinist Franz Christoph Neubauer around 1793 at the court proved to be a trying time for Bach. Neubauer, who had been acquainted with Haydn, Mozart, Wranitzky, Kotzeluch, and others while in Vienna, was allowed to perform his works at court. He was of a new order, composing his works with speed, amid the crowds of his hotel. Bach, of the old order, composed more methodically, at a specific time in the morning, in a quiet room. Perhaps it was partly the rivalry with Neubauer which induced Friedrich to return to symphonic composition, now in a larger compass, for it was in this genre in which Neubauer was strongest. Also, the symphonic form had generally become a measurement of success of the times, since the appearance of Haydn. The enthusiastic reception with which Neubauer was greeted resulted in a lowering of Friedrich's esteem.

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[17] Karl Geiringer, "Unbeachtete Kompositionen des Bückeburger Bach," *Festschrift Wilhelm Fischer*, Innsbrucker Beiträge zur Kulturwissenschaft, Sonderheft 3 (Innsbruck: 1956), p. 103.

[18] Geiringer, *The Bach Family*, p. 384. It is believed that Demoiselle Delius was the aunt of the grandfather of Frederick Delius. See Young, pp. 231-232.

Not long thereafter, following a short illness, Bach died of a "high pectoral fever," on January 26, 1795.[19] He was buried in the Jetenburg cemetery in Bückeburg.

Contact with the Contemporary Musical World

The Bückeburg Court

At the Bückeburg court, Bach kept contact with the musical world by studying the scores of contemporary composers. Operas, symphonies, cantatas, arias, and chamber music, all components of the contemporary repertoire, were found in the Bückeburg library.[20]

The initial years spent at the Bückeburg court were comparable to an extensive journey to Italy, because of the exclusive performance of Italian works. Serini alone left behind many works, including symphonies, chamber, vocal and keyboard works. Friedrich would also have been familiar with the compositions of Abos, Arena, Capelli, Capua, Carcani, Carestini, Ciampi, Cocchi, Conforto, Fiorillo, Fischietti, Manna, Negri, Nasolini, Nicolai, Paisiello, Hasse, Pergolesi, Perez, Traetta, Terradellas, Jomelli, Porpora, Tartini, and A. Scarlatti. It was the Italian style which influenced Friedrich's early symphonic and chamber works.

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[19] Charles Sanford Terry, "Bach, Johann Christoph Friedrich," Grove's Dictionary of Music and Musicians (5th ed., edited by Eric Blom, 1954), I, 328.

[20] Eduard Reeser, The Sons of Bach, translated from the Dutch by W.A.G. Doyle-Davidson (Stockholm: Continental Book Co., 1949), p. 44.

The stylistic influence of Emanuel Bach made itself felt in Friedrich's vocal works, such as cantatas, oratorios, Lieder, etc., which in turn were a result of meeting the sentimental bend of pietistic thought induced by the Countess Maria. The early clavier sonatas also exhibit elements of Empfindsamkeit. However, Friedrich's symphonies and chamber music remained independent of Emanuel's influence.

The friendly communication and mutual respect between the two brothers is self-evident by the many works of Emanuel found in the Bückeburg library. Some of these include the original manuscript of Emanuel's Die Auferstehung und Himmelfahrt Jesu,[21] a copy in Friedrich's hand of Emanuel's 1739 keyboard Concerto in E minor, Wq. 5,[22] and Emanuel's symphonies. Also, Friedrich arranged three of his brother's spiritual solo Lieder for a cappella choir.

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[21] Reeser, p. 45.

[22] See Young, illustrations between pp. 266 and 267. "Wq." numbers refer to Alfred Wotquenne's Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach (Wiesbaden: Breitkopf & Härtel, 1964).

The older brother included a significant number of Friedrich's pieces in the 1770 publication, Musikalisches Vielerley. Several of Friedrich's works were performed by Emanuel in Hamburg, including the secular solo cantatas, Ino,[23] completed circa 1784, Die Amerikanerin, published in 1776, and the probable performance of the Michaelis-Kantate, which was completed in 1785.[24]

Over the years, Friedrich also performed at court symphonies by the Mannheimers, Stamitz, Eichner, Filtz, and arias by Holzbauer; symphonies of Wagenseil; oratorios of Roth and Rolle.[25] Mozart's Die Entführung aus dem Serail of 1782 was performed, although apparently with the exclusion of the oboe parts.[26] Wohlfarth suggests the possibility that Friedrich's own set of variations on "Ah, vous-dirai-je, Maman" was based on his acquaintance with Mozart's work on the same theme, K. 265, which had been published since 1785. Gluck's opera, Iphigenie en Tauride, was performed at court before 1786, although possibly only in an arranged form.[27]

The Bückeburg court managed to keep pace with the current musical thought, not only by acquiring current scores, but also by way of touring virtuosi. They included the great organ recitalist, Georg Joseph Vogler, who gave a concert in Minden,[28] and flute virtuoso, Friedrich Dulon. The latter, though impressed by Friedrich, still viewed Emanuel as the greater.[29]

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[23] Bitter, II, 116.

[24] Young, pp. 207, 228-229.

[25] Rolle had also been a candidate for the vacant Hamburg position in 1767. See Young, p. 169.

[26] See Geiringer, The Bach Family, p. 384, and Schünemann, "Johann Christoph Friedrich Bach," p. 105.

[27] Schünemann, "Johann Christoph Friedrich Bach," p. 105.

Consequences of the London Trip

The three-month London trip of 1778 provided an especially important opportunity for Friedrich to become familiar with current musical events. He became acquainted with the works of Haydn and Mozart,[30] and acquired Johann Schobert's keyboard concertos. Most importantly, he was stimulated and influenced by Christian Bach in all of his compositions, except opera. Instead of a gradual progression into the classical style, Friedrich accepted it as it was, in its completed form, from his brother, and was fully conscious of his stylistic change.

The change in Friedrich's compositional style is most obvious in his keyboard work. The pre-London keyboard style, which was mainly influenced by Emanuel, is exemplified in the two clavier sonatas published in 1770. Here the first movements, in sonata form, employ short initial themes and modulatory second themes. There are long development sections and sequential chains. The second movements have rondo structures, and the third, variation rondo forms.

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[28] Georg Schünemann, "Friedrich Bachs Briefwechsel mit Gerstenberg und Breitkopf," Bach-Jahrbuch 13 (1916), p. 35.

[29] Schünemann, "Johann Christoph Friedrich Bach," p. 143.

[30] Rolf Benecke, "Bach, Johann Christoph Friedrich," Die Musik in Geschichte und Gegenwart, I, 959.

In Friedrich's post-London keyboard style, influenced by Christian, a more transparent texture appears, namely, the "singing Allegro," in which a melody winds over simple, broken-chord patterns such as Alberti basses.[31] Themes become more independent, and are well-rounded entities. While the titles of Friedrich's keyboard sonatas of 1785-1789 indicate the choice of clavier or pianoforte, they probably were intended for the latter, because of the use of crescendo and decrescendo markings. Their first movements make use of longer themes; the second themes are in the dominant and are tonally stable; there are shorter development sections, and sequential chains no longer appear. The second movements tend to be in ternary form, and the third movements tend to be in either a "tuneful rondo" or minuet.[32]

Overview of Bach's Compositions

Like his father, Friedrich Bach adjusted his compositional genre to suit the various requirements and demands of his immediate environment, his compositions being purely functional. Unlike his rival, Neubauer, who was driven by inspiration and composed spontaneously, Bach was destined to remain the methodical, dutiful court musician.

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[31] It should be noted, however, that Friedrich's keyboard style never quite achieved Christian's degree of fluency and lightness. See William S. Newman, The Sonata in the Classic Era: The Second Volume of A History of the Sonata Idea (Chapel Hill: The University of North Carolina Press, 1963), p. 408.

[32] Ibid., p. 409.

Bach wrote a total of thirty chamber works, spanning his entire compositional life, from 1763 to 1794. Only twenty-seven of them are still extant today.[33] The chamber works include fifteen duos for clavier and a melody instrument, three trio sonatas for melody instruments and thorough bass; four trios for keyboard and two melody instruments; six quartets for flute, violin, viola, and thorough bass; a sextet for pianoforte, two horns, oboe, violin and cello; a lost septet for two horns, oboe, two clarinets, and two bassoons.

Bach's symphonic works appear at the beginning and end of his compositional life. As far as is known, Friedrich wrote a total of twenty symphonies, although only eight are extant today.

Friedrich's first ten symphonies were written between 1765 and 1772 and are characterized by the Italian style. They all have three movements in the traditional Italian fast-slow-fast design. Their instrumentation consists of flutes or oboes, horns and strings; horns and strings, or only strings. The figured bass is always present. In the middle movements, the horns and oboes are not used; however, flutes may occasionally join the strings, or merely strings, or muted strings may be employed. Seven of the ten early symphonies are extant today.

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[33] Information of surviving and known, but works lost since World War II is contained in Georg Schünemann's "Thematisches Verzeichnis der Werke von Johann Christoph Friedrich Bach," Denkmäler deutscher Tonkunst, erste Folge (Leipzig: 1917; in Neuauflage herausgegeben und kritisch revidiert von Hans Joachim Moser, Wiesbaden: Breitkopf & Härtel, 1959), LVI, ix-xvii.

The second set of ten symphonies was composed in his last compositional period, namely, 1792-1794. Reflecting the growth of the symphony, all have four movements, and eight of them have a slow introduction to the first movement, possibly showing the influence of Haydn. In addition to the instrumentation of two oboes, two horns and strings, two symphonies have two bassoons indicated as well. The final B-flat-major symphony of 1794 is the only work which dispenses with the figured bass. Also, it has the interesting instrumentation of one flute, two horns, two clarinets, one bassoon, and strings. Only the B-flat-major symphony of this final group of symphonies is still extant today.

Friedrich's works for solo clavier include 81 short, galant pieces, such as dances and variations, 16 sonatas for two hands, and two four-hand sonatas. Most of these pieces were intended as Hausmusik for amateurs rather than connoisseurs, and as a result, the subscribers to the published pieces included mainly ladies, noblemen and students.

Much of Bach's vocal music was composed around the time when Maria Eleonore and Herder were at the court, namely, after 1765, and before 1776. However, some works were composed as late as 1787. A number of sacred oratorios, for which Bach was most remembered in Bückeburg, cantatas, and operas are based on libretti by Herder. His vocal works also include motets, songs for a cappella choir, sacred and secular solo Lieder, and duets.

Contemporary Stature

A number of Bach's compositions were published during his lifetime. Among the chamber works, six quartets, a trio, and five of his duos were published between circa 1768 and 1787. Except for the D-major symphony of 1770, which appeared as a keyboard arrangement in his Musikalische Nebenstunden, none of Bach's symphonic compositions were published during his lifetime. Bach's only secular cantata to be published and valued by the public was Die Amerikanerin. Two other secular cantatas were published as keyboard arrangements.[34] Many of Bach's Lieder and duets appeared in the Musikalisches Vielerley of 1770 or Musikalische Nebenstunden of 1787/88.

Similarly, many of Bach's solo keyboard pieces appeared in either the Musikalisches Vielerley or Musikalische Nebenstunden, although many of them were published separately. In spite of this, Friedrich's compositions were not very popular with the public. He complained of the "schlechte Liebhaberei" in Bückeburg, and the lack of interest for "new" music.[35]

Although hoping to find support in his home town, Leipzig, for his published Sechs leichte Sonaten fürs Clavier oder Piano-Forte of 1785, written in the contemporary "tändelnder Geschmack" (frivolous manner), he was bitterly disappointed. The subscribers whose support he did manage to receive included Martin in Ulm, Duschek in Prague, Westenholz in Lübeck, Hering in Berlin, Klügling in Danzig, Cramer in Gotha, and Transchel in Dresden.[36]

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[34] Schünemann, "Friedrich Bachs Briefwechsel," p. 35.

[35] Ibid., p. 32.

Bach questioned Breitkopf in a letter dated February 16, 1791, whether it was worthwhile to have his two four-hand sonatas published. In Friedrich's opinion, the Leipzig public would probably not support him, because "wo der Heller geschlagen ist, gilt er am wenigsten."[37]

In the eyes of his contemporaries, Friedrich was a competent, tasteful clavier virtuoso, improviser, and composer. However, he was not an innovator in any of these areas. For Karl Gottlob Horstig (1763-1835), Bückeburg rector and consistorial counsellor from 1792, Friedrich represented a musician of the old order.

In his later compositions, Bach approached classical ideals of simplicity and balance (after becoming acquainted with the works of Mozart and Haydn),[38] and handled his instrumentation impeccably.[39] Yet, he remained the wholly practical musician, who wasted no time on theoretical reflection of why and wherefore. He used the forms and musical language as they were made available to him without question. In answer to the poet Gerstenberg's question as to why the sonata must have two fast movements and one slow one, Friedrich answered, "darum." He would no more dispute the three-movement sonata than he would the order of dance movements in a suite. Friedrich simply wrote in the conventional forms of the period.

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[36] Schünemann, "Friedrich Bachs Briefwechsel," pp. 29, 31, 35.

[37] Ibid., p. 35.

[38] Geiringer, p. 387.

[39] Young, p. 234.

Chapter 2

THE KEYBOARD CONCERTOS: AN INTRODUCTION

Emergence of the Classical Keyboard Concerto[1]

The relatively late appearance of the accompanied keyboard concerto may have been due to the historically subordinate role of the keyboard in its function as a continuo. Not even contemporary theorists, such as Walther in his Musikalisches Lexikon of 1732, or Scheibe in his Kritischer Musicus of 1745, mention the keyboard concerto.[2]

The first composer to experiment with the solo capabilities of the keyboard in concerto form was Johann Sebastian Bach (1685-1750). He was also the instigator of the North-German concerto school.

Initially, Bach transcribed twenty-two violin concertos of other composers, including Vivaldi, Marcello, and Telemann, for the unaccompanied keyboard. In the first movement of his fifth Brandenburg Concerto (1721), Bach explores solo possibilities of the keyboard by allowing the harpsichord to dominate the concertino, and by including a sixty-five-bar solo cadenza for this instrument. The work represents the first true concerto in which a keyboard instrument is featured.

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[1] General reference sources employed for this discussion include: Lothar Hoffmann-Erbrecht, "Das Klavierkonzert," Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade, erste Folge (Bern und München: Francke Verlag, 1973), pp. 744-784; Arthur Hutchings, "The Keyboard Concerto," Music and Letters 23 (October 1942), pp. 298-311; Hans Uldall, "Beiträge zur Frühgeschichte des Klavierkonzerts," Zeitschrift für Musikwissenschaft 10 (Dezember 1927), pp. 139-152.

[2] Uldall, p. 140.

Between 1729 and 1740, Bach assumed directorship of the Leipziger Collegium Musicum. The regular weekly performances of the Collegium, which also included appearances by Bach's sons, induced Sebastian to produce various accompanied clavier concertos.[3]

During this time, Bach transcribed eight of his own violin concertos (BWV 1052-1059) as clavier concertos. In all of these, typical violin passages are transferred to the clavier, without taking into account the technical resources of the keyboard. The keyboard right hand is assigned the violin solo, while the left hand reinforces the bass line.[4]

In addition to the solo clavier transcriptions, there are also five transcribed concertos for two, three, and four claviers with string accompaniment (BWV 1060, 1062-1065). The Concerto in C major for two harpsichords and orchestra (BWV 1061), composed between 1727 and 1730, is the only complete, idiomatic keyboard concerto by Bach. Initially, this work was probably intended for two solo claviers, the string accompaniment being a later addition.[5] The orchestra, which is completely absent in the second movement, only functions as accompanist to the two claviers.

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[3] Geiringer, The Bach Family, pp. 183, 288.

[4] Ibid., p. 288.

[5] Ibid., p. 289.

Bach maintains the Italian three-movement scheme of fast-slow-fast in his clavier concertos. Generally, the Vivaldian ritornello form is adopted for the fast movements. In this structure,[6] the first and last orchestral ritornellos are usually exact restatements of each other, in the tonic key. Intervening ritornellos are shorter, and include transposed thematic fragments of the initial orchestral section. The second ritornello begins either in the dominant or mediant keys, and may progress to the subdominant or submediant tonal areas. The solo episodes are modulatory passages, which may introduce new thematic material, or include ritornello motives.

Bach also makes use of additional features in the overall Vivaldian ritornello structure of his fast movements, including the da capo form of the Italian aria, a chiastic design in which the outer two sections correspond,[7] and contrapuntal techniques.

The slow movements of Bach's concertos tend to have simple formal structures, the _cantilena_ of the soloist being the focus of attention. Often, _ostinato_ figures appear in the bass.[8]

The relationship between the orchestra and clavier in Bach's concertos cannot be approached in the modern sense of competition or juxtaposition between two equal forces.[9] Rather, a kind of contrapuntal orchestration is employed, in which the clavier works together with the orchestra, as a part of the whole. Virtuoso displays, which tend to isolate the clavier, are minimized. The only feature which characterizes the works as concertos for the keyboard is the overall predominance of the clavier tone.

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[6] Douglass M. Green, _Form in Tonal Music: An Introduction to Analysis_ (New York: Holt, Rinehart and Winston, Inc., 1965), pp. 231-232.

[7] Geiringer, _The Bach Family_, pp. 283-284.

[8] Karl Geiringer, in collaboration with Irene Geiringer, _Johann Sebastian Bach: The Culmination of an Era_ (New York: Oxford University Press, 1966), p. 316.

Bach's sons and students were the ones primarily responsible for making the keyboard concerto popular beyond Leipzig. Continuing on from the accomplishments of his father, Carl Philipp Emanuel Bach (1714-1788) gradually established the idiomatic harpsichord concerto, with his fifty-two works in this genre.[10] Although some of the Berlin keyboard concertos composed between 1738 and 1767 are also intended for other solo instruments, the Hamburg concertos (Wq. 41-45, 47), composed after 1767, include completely idiomatic clavier parts. In addition to the strings, the Hamburg concertos all include at least two horns, and the majority make use of both flutes and horns. The inclusion of winds is not as frequent in the Berlin concertos, and rarely do the flutes and horns appear simultaneously. However, one unique concerto, Wq. 27, composed in 1750, employs flutes, oboes, and trumpets or horns, in addition to the strings.

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[9] Abraham Veinus, The Concerto (Garden City, New York: Doubleday, Doran and Company, Inc., 1944; revised republication, New York: Dover Publications, 1964), pp. 60-62.

[10] The discussion concerning Emanuel Bach is primarily based on Leon Crickmore, "C.P.E. Bach's Harpsichord Concertos," Music and Letters 39 (July 1958), pp. 227-241.

Emanuel maintains an equal balance between the two opposing forces, the clavier and orchestra, in his concertos. Tutti/solo juxtapositions are common; selected orchestral instruments may accompany the clavier, and, conversely, the harpsichord may accompany the orchestra.

A constant, formal experimentation characterizes Emanuel's works. Although he generally maintains the three-movement scheme of Allegro-Adagio-Allegro, some Hamburg concertos include a slow introduction, while in others the movements are connected. Cyclic thematic construction may also occur. All movements of Emanuel's concertos are based on various ritornello schemes, including from three to five ritornellos. Generally, however, there is a preference for four ritornellos.

Sometimes a structure resembling concerto-sonata form may be employed in the first movements. Here the opening orchestral ritornello introduces the significant themes of the movement, on which all the subsequent ritornellos are based. The subsequent ritornellos may restate the complete opening section, present themes in a new order, compress or expand selected ideas. The first solo section is equivalent to the exposition of a sonata movement, and may employ ritornello material[11] or new themes. A modulation to a related key takes place. In a major tonality, there is a modulation to the dominant; in a minor tonality, there may be a modulation to either the subdominant minor or relative major. However, a distinct second subject in the new key, for the solo, is not yet established in Emanuel's concertos. The newly introduced key is subsequently confirmed by the transposed restatement of a substantial portion of the initial ritornello. The second solo section, serving as the development section, is characterized by increased tutti interpolations, and further modulations. Unlike the amalgamation of ritornello III and solo III in the concerto-sonata structures of Christian Bach, the third ritornello remains an independent entity in Emanuel's concertos. According to Crickmore, it avoids opening in the tonic, although it eventually returns to the initial tonal area. The third solo recapitulates the opening of the first solo, and may also include the transposed second half of the exposition. After a solo cadenza, the fourth ritornello repeats a substantial part of the first rondo, sometimes including an entire restatement.

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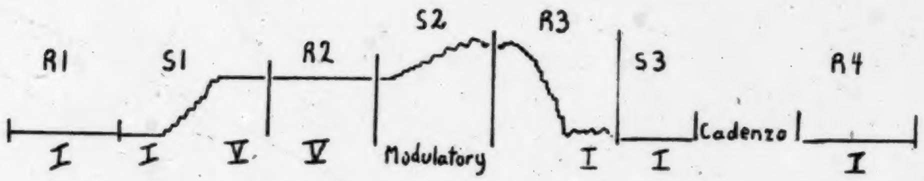
[11] Geiringer, The Bach Family, p. 364.

Figure 1. Plan of a typical concerto first movement in a major mode by Emanuel Bach. (R = ritornello; S = solo section)



In movements composed of five ritornellos, both the second and third solo sections assume developmental character. The return to the tonic at the end of the third solo allows the fourth ritornello to begin the recapitulation.

Emanuel's expressive second movements provide a contrast in key. In major concertos, the middle movements are written in the relative or tonic minor; in minor works, they are set in the relative, tonic, or submediant major.

Johann Christian Bach (1735-1782) helped popularize the new pianoforte, and was the first person to give a London public performance on the instrument in 1768.[12] Although his six Op. 1 concertos, published circa 1763,[13] were still intended for the harpsichord, the pianoforte was definitely intended for the six Op. 7 concertos of 1770 and six Op. 13 works of 1777.[14] The "singing Allegro" pianoforte technique, as well as the use of Alberti basses, are featured in his works. Thus, Christian is accredited with the establishment of the idiomatic pianoforte concerto.

The orchestra in the early London concertos, comprising two violins and basso, is expanded to include oboes and horns in the Op. 13 concerto set. Yet the inclusion of the winds is optional, indicating the relatively negligible role which tone color plays here.

The equal balance and spirit of competition between orchestra and soloist, which characterize Emanuel's concertos, do not apply to Christian's works. Instead, a more symphonic handling prevails.[15] The pianoforte assumes the predominant position, while the orchestra provides a ritornello framework, and accompanies.[16]

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[12] Geiringer, The Bach Family, p. 429.

[13] Edwin J. Simon, "The Double Exposition in the Classic Concerto," Journal of the American Musicological Society 10 (1957), p. 115.

[14] Geiringer, The Bach Family, pp. 429-430.

[15] Ibid., p. 428.

Christian's works were intended for the amateur and dilettante, rather than the virtuoso performer. Fashionable concessions include a serenade and a set of variations on "God save the King," in Op. 1, no. 6, and a set of variations on a popular Scottish folk song in Op. 13, no. 4. The works are generally homophonic, melodic, and well-balanced.

Most of Christian's London concertos are in two movements, a possible influence of the Parisian symphonie concertante;[17] only six include three movements. His first movements are characterized by a clear concerto-sonata structure. This structure, which was later adopted by Mozart, opens with an orchestral ritornello in the tonic.[18] This is the most extensive tutti section in the movement. It is followed by the solo/orchestral exposition. Here the soloist employs the principal ritornello theme as its starting point, and later introduces its own distinct subject in the dominant key.[19] Christian was among the first to make use of such an exclusive solo theme.[20] A shortened, second orchestral ritornello confirms the new dominant tonal area with a restatement of selected tutti themes. This is followed by an episodal solo/orchestral development, which is composed of modulatory figural passages. Unlike comparable sections in Emanuel's works, the third orchestral ritornello no longer remains an independent entity, but is either omitted entirely, or amalgamated with the third solo to comprise the recapitulation. Contrary to later classical concertos, the solo cadenza never appears as an interruption of the closing ritornello, but is usually inserted after the third solo section. The brief, closing orchestral ritornello is often composed of the cadential passages of the first orchestral section.

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[16] C.M. Girdlestone, Mozart's Piano Concertos (London: Cassell & Company Ltd., 1958), p. 20.

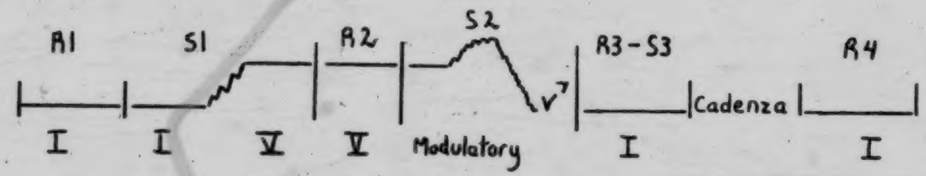
[17] Egon Wellesz and F.W. Sternfeld, "The Concerto," The New Oxford History of Music, vol. VII (London: Oxford University Press, 1973), p. 484.

[18] The discussion on Christian's concerto-sonata structure is based on Green, p. 234, and Simon, pp. 111-118.

[19] Arthur Hutchings, A Companion to Mozart's Piano Concertos, 2nd ed. (London: Oxford University Press, 1950), p. 32.

[20] Girdlestone, p. 29.

Figure 2. Plan of a typical concerto-sonata movement by J.C. Bach. (R = ritornello; S = solo section)



In his few three-movement concertos, Christian employs an *Andante* in the subdominant key as the second movement. Only the *Andante* of Op. 7, no. 5 is written in the relative minor.

Christian's concerto finales may feature a minuet or set of variations,[21] or, in the later works, a rondo.[22] The rondo form was in vogue between approximately 1773 and 1786, and was particularly favored by the English public.[23] Christian, receptive to the contemporary trends, helped to popularize the form, transmitting his influence to Mozart. The early rondo was characterized by structural simplicity and tuneful melodies.

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[21] Hutchings, *A Companion to Mozart's Piano Concertos*, p. 35.

[22] Ernest Warburton, brochure for *J.C. Bach: The 18 Concertos for Clavier and Orchestra, Op. 1, 7, and 13* (Philips 6768 001), p. 3.

Wolfgang Amadeus Mozart (1756-1791) continued the development of the pianoforte concerto, bringing the classical form to a climactic peak.[24] Twenty-three pianoforte concertos, of which only seven were published during his lifetime, were composed between 1773 and 1791.

One of the few concertos intended for the dilettante is K. 246, designed for the Salzburg aristocracy, and bound by technical and emotional limitations. For the most part, however, Mozart's concertos were intended for his own use, or for virtuoso performers, and are generally characterized by increased technical virtuosity. This increased pianistic virtuosity balances Mozart's expanded orchestral resources. In addition to the strings, a full wind choir of a flute, oboes, bassoons, and horns may be employed; trumpets and tympani may be added; clarinets may replace oboes.

Both the orchestra and the soloist are equally matched partners in Mozart's concertos. The two forces may be juxtaposed in dialogue passages, echoes, and alternate phrasing. Or, they may collaborate. For example, orchestral thematic accompaniment to the keyboard, a feature also characteristic of Emanuel, may be employed. Also, the soloist may substitute for an orchestral instrument, may superimpose a new melody upon an orchestral theme, or participate in imitative counterpoint.

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[23] For a discussion of the rondo form in the eighteenth century, see Malcolm S. Cole, "The Vogue of the Instrumental Rondo in the Late Eighteenth Century," Journal of the American Musicological Society 22 (Fall 1969), pp. 425-455.

[24] Major studies of Mozart's piano concertos include those by Girdlestone and Hutchings, both works previously cited.

Although Mozart's concertos exhibit a constant experimentation in form, the three-movement scheme, composed of a concerto-sonata movement, Andante, and rondo, is generally used.

Without exception, all opening movements have a concerto-sonata structure. The introductory orchestral ritornello, which ends in the tonic, includes at least one theme which will be adopted by the soloist in the exposition. Similar to Christian Bach, Mozart normally allots an independent subject in the dominant key to the soloist, in the exposition. However, the orchestra may now also participate in the presentation of this theme. In the second orchestral ritornello, an excerpt of the first is transposed in the dominant key. Similar to those of Christian Bach, the solo/orchestral development section is really a modulating fantasia, functioning as a transition to the recapitulation. Comparatively insignificant thematic material is employed in the continuous passage work.[25] The recapitulation in Mozart's concertos is a fusion of essential themes of the first ritornello and exposition sections. Themes initially heard in the opening ritornello, but not since, are restated here. Additional interest is created by varying the initial order of thematic presentation, as well as reassigning previous orchestral material to the soloist, or vice versa.[26] The closing orchestral ritornello is usually based on previous thematic material, and is sometimes composed of the first ritornello ending. In Mozart's concertos, the cadenza occurs as an interruption of the final ritornello.

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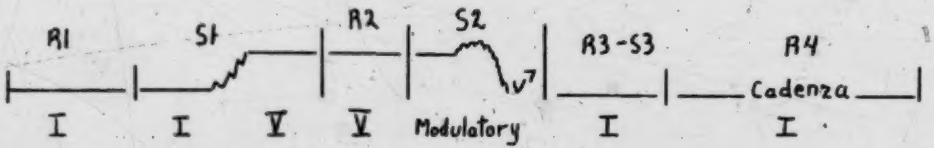
[25] Wellesz and Sternfeld, pp. 488, 497.

Figure 3. Plan of a concerto-sonata movement by Mozart. (R = ritornello; S = solo section)



Mozart predominantly employs the subdominant key in the second movements of his concertos. Exceptions to this rule occur when the prospective movement would involve four or more accidentals in the key signature, in which case the dominant or relative minor tonalities are used. A large variety of formal structures are featured in the slow movements, including sonatas in two or three sections, variations, or rondos. Yet the chief interest here is "a spiritual and not a structural one."[27]

Mozart employs the rondo as a finale in all but two piano concertos, K. 453 and K. 491.[28] His rondos are characterized by increased structural complexity, with the addition of sonata elements and a coda. They also have a greater tonal direction and exhibit thematic unity.[29]

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[26] Wellesz and Sternfeld, p. 488.

[27] Hutchings, A Companion to Mozart's Piano Concertos, p. 20.

The developments of the eighteenth-century keyboard concerto instigated by Emanuel, Christian, and Mozart provided the contemporary setting for the concertos of the Bückeburg Bach. An introduction to Friedrich's known keyboard concertos is provided in the following discussion.

The Concertos of J.C.F. Bach

Friedrich Bach composed a total of five keyboard concertos and one double concerto, most likely between the years 1765 and 1792. None of them were published during his lifetime. Only four of the works are still extant today.[30]

Two additional solo keyboard concertos are of doubtful authenticity, namely, the C-minor and G-major Concertos with string orchestra. Apparently, the original name, W.F. Bach, on the parts of these two works, was crossed out and replaced by J.C.F. by an unknown hand.[31] In addition, Geiringer doubts the authenticity of the Double Concerto for viola and cembalo in E-flat major, also in an unknown hand.[32]

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[28] Cole, p. 443.

[29] Wellesz and Sternfeld, p. 488.

[30] Information of surviving and known, but lost works is contained in Schünemann's "Thematisches Verzeichnis der Werke von Johann Christoph Friedrich Bach."

[31] Schünemann, "Johann Christoph Friedrich Bach," pp. 127-128, 164.

The first authentic work of the genre is the "Concerto per il Cembalo solo con 2 Violini, Violetta et Basso," in E major, composed around 1765. It is the only work scored solely for strings. There is an extant autograph of the instrumental parts, and an orchestral score was published by Möseler.[33]

Three concertos were composed around 1787. The "Concerto per il Cembalo accompagnato da 2 Flauti, 2 Corni, 2 Violini, Viola e Basso" in A major, has been lost. The D-major, "Concerto per il Cembalo ò Forte-Piano obligato [sic] accompagnato da 2 Corni, 2 Oboi ad libitum, Violino I, Violino II, et Basso,"[34] exists only in autograph instrumental parts, and was not available for the present study. "Concerto per il Cembalo concertato accompagnato da 2 Corni, 2 Flauti, 2 Violini, Viola e Basso," in F major, was edited by myself from the autograph instrumental parts. The title page of the work is dated February 27, 1787.[35]

The E-flat-major, "Concerto per il Cembalo ò Piano-Forte concertato et Oboe concertato accompagnato da 2 Corni, 2 Flauti, 2 Violini, Viola e Basso," was composed in 1791, but has been lost.

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[32] Geiringer, The Bach Family, p. 393.

[33] Johann Christoph Friedrich Bach, Konzert E-dur für Cembalo (Klavier) und Streichorchester, hrsg. von Adolf Hoffmann, Corono, Werkreihe für Kammerorchester, Nr. 89 (Wolfenbüttel: Karl Heinrich Möseler Verlag, c1966).

[34] The title used here appears on the title page of the manuscript. The autograph instrumental parts, Ms. St. 272, are located in the Deutsche Staatsbibliothek, Berlin, D.D.R.

[35] Wohlfarth apparently overlooked the title page, for in his Werkverzeichnis, the year 1787 is only given as an approximate date for the work.

The E-flat-major, "Concerto grosso per il Cembalo ó Piano Forte accompagnato da Due Corni Due Oboi obligati [sic], Due Violini, Violetta e Basso,"[36] was composed in 1792. It was edited from the autograph instrumental parts by myself. The use of the term, "Concerto grosso," is confusing, since there is only a single solo instrument in the work, the keyboard. Perhaps Friedrich was trying to emphasize the fact that the obbligato winds are indispensable in this work, whereas the oboes had been optional in the earlier D-major Concerto. In the E-flat-major Concerto, the winds do acquire greater independence, and all are retained in the middle movement.

Friedrich's choice of instruments in all of the works was determined by the available resources at the Bückeburg court, and not by a careful deliberation on specific orchestral timbres. While the court orchestra was small according to eighteenth-century standards,[37] it included all the standard types of instruments. Thus, in addition to the strings, two of the concertos specify flutes and horns, and three require oboes and horns. The inclusion of a single pair of winds in the soprano register, either flutes or oboes, in the majority of Friedrich's concertos was an established eighteenth-century practice. Similarly, his inclusion of the horns followed the usual practice of the times. The term, basso, which Friedrich employed in these works, would have included the cello, double bass, and bassoon, even though these instruments were not notated separately. Generally, the large proportion of winds to strings common in the eighteenth century was maintained in these concertos, which feature five winds versus a maximum total of nine strings.

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[36] This title was taken from the autograph title page. Wohlfarth's title in the Werkverzeichnis substitutes viola for violetta. Violetta was a seventeenth- and eighteenth-century term for viola. See Willi Apel, "Violetta," Harvard Dictionary of Music (2nd ed., revised and enlarged, 1972), p. 908.

[37] Adam Carse, The Orchestra in the XVIIIth Century (Cambridge: W. Heffer & Sons Ltd., 1940), pp. 30-31.

In addition to the solo passages, the keyboard performs as continuo in the tutti sections of all the concertos. The rather small string section of the court orchestra would have required the participation of a continuo instrument.[38]

Friedrich intended the harpsichord for the early Concerto in E major. However, as the remaining works were composed after the London trip in 1778, when Friedrich owned a pianoforte, the use of either instrument was now a possibility. In fact, all three concertos exemplify some stylistic evidence of the pianoforte, including the "singing Allegro" technique.[39] Yet two concertos continue to indicate the harpsichord, and only three offer the option of pianoforte or harpsichord. Furthermore, while the title pages of both the D-major and E-flat-major Concertos indicate the option of either instrument, the keyboard parts in both works are headed, "Cembalo concertato."

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[38] Wohlfarth, p. 152.

[39] For information concerning the pianistic technique of the Concerto in D major, see Wohlfarth, p. 165.

All four of Friedrich's extant concertos are composed of three movements. With the exception of the Allegro moderato of the F-major Concerto, the initial movements are entitled, Allegro, and have an alla breve metre.

Two of the concertos' slow movements employ the dominant tonality, one uses the subdominant, and one, the relative minor. Here changes in either the instrumentation or tone qualities are made as a contrast to the outer movements. In the E-major Concerto, strings play sempre piano, the D-major omits all winds, the F-major omits only the horns, and the E-flat-major retains all instruments, but employs muted strings.

Three of the concertos have quick 2/4 final movements.

Bach most likely intended the concertos for his own use in courtly concerts. The passage work in the solo sections indicate that he was a competent keyboard performer. Contemporary reports account of his brilliant playing, which combined dexterity with precision, and of his pleasure of improvisation on his English pianoforte.[40]

The one work in which Friedrich possibly made a concession to the musical dilettante is the Concerto in D major. In all other concertos Friedrich employed a full group of strings. However, in the D-major Concerto, the viola part is omitted, and the inclusion of the oboes is optional. This type of instrumentation would have made the work more accessible as Hausmusik. Perhaps Friedrich was following Christian Bach's example, for all of the latter's London concertos are scored for two violins and basso, and only Op. 13 includes the addition of obbligato winds.[41]

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[40] Wohlfarth, pp. 84-85.

For at least two works, the F-major and E-flat-major Concertos, performance from the extant autograph instrumental parts would have been impossible, because in both these works there are discrepancies in the number of bars between the instrumental parts.

In the following chapter of this thesis, each movement of the E-major, F-major, and E-flat-major Concertos will be examined. The study will include a formal analysis and discussion concerning the handling of the orchestra and keyboard. Chapter IV will establish the historical significance of Bach's contribution to the concerto genre.

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[41] Warburton, p. 3.

Chapter 3

ANALYSIS OF THREE CLAVIER CONCERTOS
BY J.C.F. BACH

First Movements

Introduction

Whereas the first movement of the 1765 E-major Concerto represents a formal hybrid between the preclassical North-German concerto prototype and symphonic first movement structure, the two later works in F major (1787) and E-flat major (1792) are mixtures of preclassical and classical concerto forms. The structures of these later works more closely resemble Emanuel Bach's rather than Christian's.

The initial orchestral ritornello in each of Friedrich's three concertos is the longest tutti section in the movement, which is characteristic of both his brothers' works as well. Well-defined thematic entities are introduced here, forming the basis of all subsequent tutti sections. The E-major ritornello is composed of a series of four-bar phrases, defined by tonal functions. There is a tonic opening theme, a dominant phrase (which is not referred to again), modulating and closing tonic phrases. Both of the later concertos are characterized by a greater expansiveness, a collection of phrases combining to form a single thematic entity. For example, the F-major ritornello is composed of five thematic sections, each composed of various collections of four-bar phrases. Except for passing modulations, all of the thematic sections remain in the tonic key. The ritornello themes of the E-flat-major Allegro are even more expansive; there are three thematic groups of twenty-four, twenty-four, and twenty-eight bars in length, acquiring the designations of tonic, dominant, and closing groups.

One common feature appearing in early as well as later concertos, and typical of the style galant, is the immediate repetition of the opening ritornello thematic phrase. Mozart also frequently repeats introductory themes in part or whole.[1] In Friedrich's E-major Concerto, the restatement involves no alteration, except for a softer dynamic level, which is also typical. The softer dynamic level of the F-major Allegro moderato is underlined by an orchestral reduction from tutti to strings. Instead of a dynamic or instrumental modification in the E-flat-major Allegro, the restatement of the opening ritornello phrase is ornamentally varied.

Both the E-major and F-major solo sections open with a clavier reference to the initial ritornello theme. In the early E-major Allegro, the clavier simply states the head motive, while in the 1787 F-major Concerto, the keyboard presents both a simple and ornamented version of the complete ritornello theme. This procedure of using the first ritornello theme as a starting point for the clavier solo is characteristic of Christian Bach's concertos and the classical concerto in general. The F-major Allegro moderato subsequently recapitulates only the figurative version of the ritornello theme.

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[1] Girdlestone, p. 25.

The only movement which uses an original clavier entry for the first solo section is the late E-flat-major Allegro. Here the soloist is introduced by an Andante passage composed of new thematic material. The exposition proper is actually begun by the orchestral restatement of the first ritornello theme, followed by a soloist variation of this theme. A similar procedure is often used by Mozart.

Similar to Emanuel Bach's concertos, a recognizable solo theme in the dominant does not appear in either the E-major or F-major works. The clavier avoids any thematic suggestion in the early E-major Allegro, as only figurative passages are assigned to it. In the exposition of the 1787 Concerto in F major, the clavier does adopt primary thematic material, but its figurative passages complete and vary ritornello themes, rather than introduce any theme of its own. Only in the late E-flat-major Concerto does the soloist acquire clearly identifiable, independent themes in addition to the figurations. A modulatory, transitional clavier theme as well as a keyboard theme in the dominant are introduced here.

The use of tutti interpolations within the solo section, a characteristic of Emanuel Bach, appears only in the E-flat-major exposition, although such passages also occur in the second solo of the F-major movement.

The second ritornello in all works maintains the dominant tonality established by the first solo section. It is an extensive restatement of the first tutti section, a feature also characteristic of the early classical concerto.

All solo sections share some common thematic material in the early E-major Allegro, and all end similarly. Solo II is the longest section, including the interpolation of contrapuntal and recitative passages. It opens in the dominant and closes in the subdominant. Both of the later concertos include direct transposition as well as motivic development of exposition material in the development section. This differs from the predominance of episodic, figural passages in Christian's development section as well as many of Mozart's.[2] Unlike the F-major Concerto, the development section of the E-flat-major Allegro does not close in the dominant, but returns to the tonic key.

Similar to Emanuel Bach's third tutti section, the third ritornello in Friedrich's movements remains an independent entity, despite its possible transitional function. The third ritornello of both the E-major and F-major movements is tonally open, leading to the tonic key. In the F-major movement, the transitional character is emphasized by the reversal in the order of thematic material. The third ritornello of the E-flat-major Allegro is a complete restatement of the dominant thematic group, and it has less of a transitional function.

While the third solo of the 1765 E-major Allegro initially avoids the tonic key, both the corresponding sections in the later concertos function as tonic recapitulations of the first solo.

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[2] Mozart uses his development section as a foil to the thematic concentration of the exposition and recapitulation. See Wellesz and Sternfeld, pp. 488, 497.

Except for the avoidance of the opening bars of solo I, the recapitulations do not include any major thematic omissions or alterations. These sections differ from Mozart's recapitulations, which represent a summation of both the first tutti and exposition, which include changes in instrumentation of various themes, and which vary the order of thematic presentations.

Friedrich's concerto movements close with an exact quotation of the first ritornello's closing measures. The avoidance of a complete or substantial restatement of the first tutti is similar to the practice of Christian Bach and Mozart.

Friedrich did not establish a permanent place for the insertion of the soloist's cadenza. Only in the early E-major Concerto does the soloist extemporize after the third solo, the usual place in Emanuel and Christian Bach's works. In both the E-flat-major and F-major movements, the possible insertion of an improvised cadenza occurs after the development, solo II. The F-major movement also includes possible cadenzas within the exposition and recapitulation sections.

Concerto in E Major: Allegro

The early date of the E-major Allegro (circa 1765) is revealed by the absence of winds in the orchestra, and Bach's uncertain handling of the concerto form. Set in an incipient concerto-sonata structure, the Allegro represents a synthesis of the North-German keyboard concerto and symphonic first-movement form.

Aspects of the North-German keyboard concerto in the Allegro[3] include the characteristic alternation of four orchestral ritornellos with three solo sections, and the sharp thematic differentiation between them. Typically, the central solo section acquires distinction in both character and length.

The North-German tonal structure is maintained, in that solo I modulates to and ritornello II establishes the dominant tonality, solo II modulates from the dominant to the subdominant, and ritornello III, in turn, returns from the subdominant to the tonic key. However, unlike the North-German prototype, the third solo section opens and closes in the dominant, rather than maintaining the tonic throughout.

The Allegro also exhibits aspects of an incipient, symphonic sonata form, in the clear modulation to the dominant, and in the presence of repeat marks after the first solo section. This was not typical of the North-German keyboard concerto,[4] Emanuel Bach employing repeat marks only once, in his Concerto in D major, Wq. 43, no. 2, composed around 1771.[5] In that work, both halves of the movement are repeated. Christian Bach, in turn, who was not of this school, employed repeat marks in only two of his early Op. 1 Concertos, namely, numbers 4 and 6. Both halves of the movements in these works are repeated.[6]

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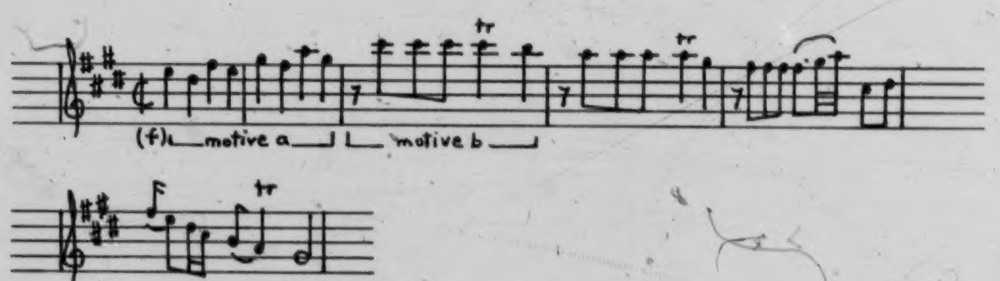
[3] Wohlfarth, pp. 154-155.

[4] Uldall, p. 150.

[5] Crickmore, p. 233.

The first string ritornello of the Allegro introduces a six-bar theme, which is composed of two motivic units (motives a and b), functioning as the thematic basis for this entire section. The head of motive b introduced by the violins is immediately imitated by the viola and basso in a stretto setting. Any subsequent appearance of three reiterated notes, in this rhythmic setting, alludes back to this motive, and as a result, the head of motive b becomes a unifying device not only in this movement, but also in the work as a whole.

Example 1. Concerto in E major, Allegro, principal ritornello theme, bars 1-6 of violin I.



An immediate echo restatement of the opening theme cadences in the dominant (bar 12). After the brief establishment of dominant and subdominant keys, the first ritornello eventually cadences in E major.

The clavier opens the first solo section (bar 31 ff.) with a simple chordal setting of motive a. For the remaining part of the section, the soloist proceeds with various sixteenth-note figurative phrases, eventually modulating to the dominant. The strings provide a light accompaniment and at one point suggest motive b (bar 50 ff.).

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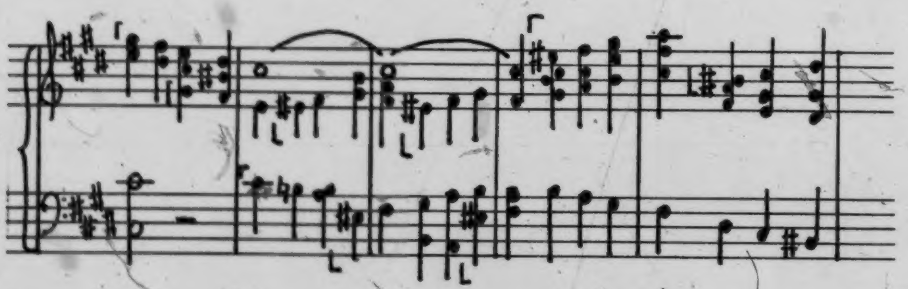
[6] Warburton, pp. 3, 5.

Ritornello II subsequently restates the first tutti in B major, omitting only six bars of the latter.

The second solo (bar 84 ff.) is framed by the free transposition of the opening eight bars of solo I in the dominant key, B major, and by an abbreviated presentation of the closing figurative passages of solo I in the subdominant, A major. During the course of solo II, the head of motive a is stated twice by the clavier, the only link with the ritornellos.

The insertion of a brief contrapuntal passage, immediately followed by a recitative-like section, contributes to the unique character of solo II. In the modulatory contrapuntal passage (bar 98 ff.), two scalar motives form the basis for two stretto presentations.

Example 2. Concerto in E major, Allegro, stretto presentations, bars 98-102 of the keyboard.



The recitative-like section (bar 103 ff.) is strikingly reminiscent of similar passages found in Emanuel Bach's keyboard works.[7] A series of arpeggiated seventh chords in the solo part is accompanied by forte/piano injections by the strings. A sense of suspension is evident here, not only because of the constantly recurring right-hand figures, but because the dominant harmony of C-sharp minor in bar 106 is not resolved to a tonic chord until five bars later. A dramatic fermata on a C-sharp-minor chord closes this section, and imparts a cadenza-like character to the subsequent, six-bar keyboard solo (bar 112 ff.).

A brief, nine-bar ritornello (bar 134 ff.), motivically rather free, acts as a transitional section. It modulates from the subdominant key to the dominant, preparing for the keyboard entry in B major.

Not only does solo III (bar 143 ff.) begin out of the tonic key, it also opens with new figurative passages by the clavier. In bar 151 ff., there is an unexpected, sequential development of motive a. Here the strings attempt to state motive a three times, only to be dramatically interrupted by the keyboard in each instance. The third solo section closes with a free transposition of the final bars of the first solo in the tonic key (bar 162 ff.).

Preceding the fourth ritornello (bar 177 ff.), the soloist is invited to interpolate a cadenza by the indication cadenza ad libitum. Ritornello IV concludes the movement with the exact restatement of the last ten bars of the first tutti section. A summary of the overall formal structure of the Allegro is provided in figure 4.

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[7] Wohlfarth, pp. 155-156.

Bach differentiates between ritornello and solo sections by employing small, well-defined motivic units in the former and figurative passages in the latter. The only thematic links unifying the sections are the infrequent references to two tutti motives in the solo sections. Favorite compositional devices employed in the movement include the immediate and exact repetition of small figures as well as complete phrases, the use of sequence and variation, all typical of the early classical period.

Within the ritornello sections, the violins are favored motivically. The strings are clearly assigned a subordinate role in the solo sections, where the clavier reigns supreme. There is relatively little instrumental interplay and dynamic variation. Exceptions include the keyboard/string dialogues in bars 34 ff. and 151 ff., and the string forte/piano injections in the recitative passage.

The use of a clear keyboard idiom characterizes the movement. There is a predominance of virtuoso two-part texture, in which the right hand acquires rapid runs while the left hand employs eighth-note movement. Sometimes a three-part texture is used and in one instance a dense passage featuring simultaneous five-note chords in each hand is employed. The date of the work, the absence of any definite pianistic techniques, and the indication "cembalo" in the title, indicate that Bach intended the harpsichord rather than the pianoforte as the solo instrument.

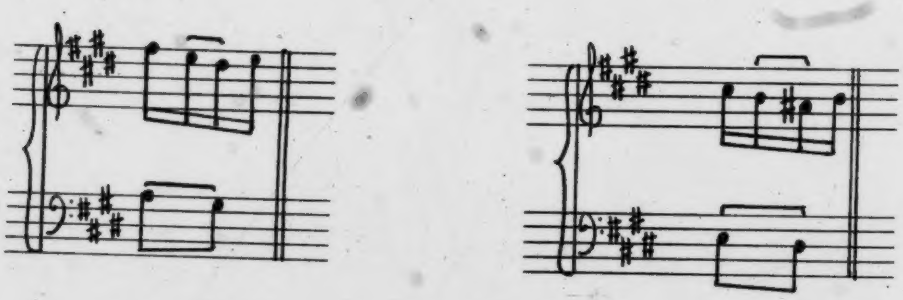
Figure 4. Formal design of the E-major Allegro, Concerto in E major.

‖:	Ritornello I (1-30) 30 Bars E^+ . . . E^+	Solo I (31-59) 29 Bars E^+ . . . B^+	:‖	Ritornello II (60-83) 24 Bars B^+ . . . B^+	Solo II (84-134) 51 Bars B^+ . . . A^+

Ritornello III (134-142) 9 Bars A^+ . . . E^+	Solo III (143-176) 35 Bars B^+ . . . E^+ reestablished . . . B^+	Cadenza ad libitum	Ritornello IV (177-186) 10 Bars E^+ . . . E^+

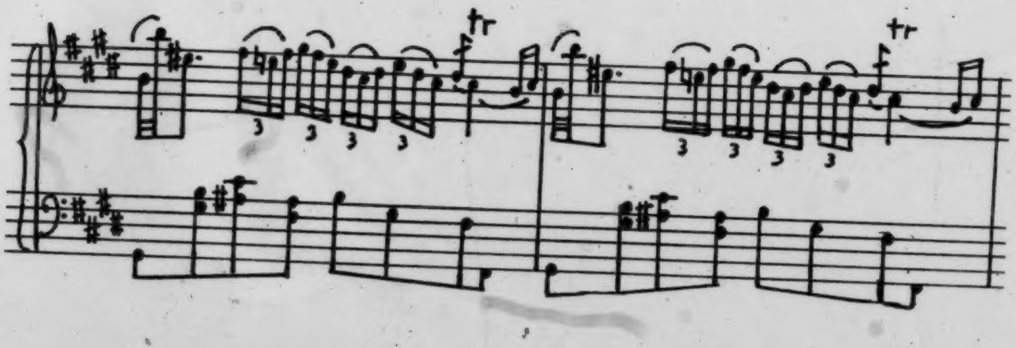
Two separate instances of exposed consecutive fifths appear in the clavier part, a feature otherwise not prevalent in Bach's writing.

Example 3. Concerto in E major, Allegro, bars 33 and 86 of the keyboard.



Abrupt contrasts in texture and rhythmic diversity in the keyboard passages reveal features of Empfindsamkeit. For example, after the dramatic thirty-second-note figuration in bar 96 f., Bach suddenly resorts to quarter-note chordal movement in bar 98 ff. Some figures function as dramatic mannerisms when they are immediately repeated on exact pitches. One of these is the cadential figure in bar 57 f.

Example 4. Concerto in E major, Allegro, bars 57-58 of the keyboard.



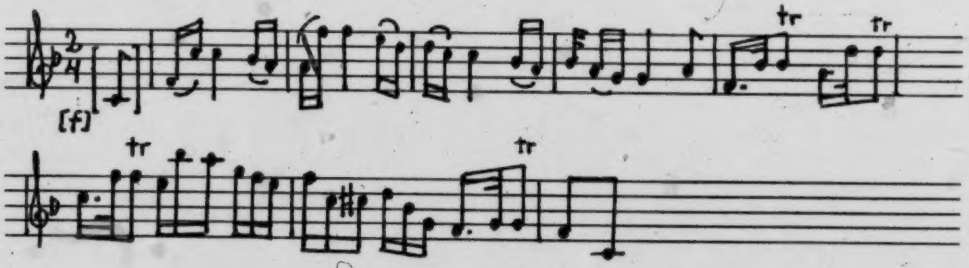
Concerto in F Major: Allegro moderato

The Allegro moderato of the 1787 F-major Concerto is a formal hybrid between the preclassical and classical concerto forms. Seven sections (four orchestral ritornellos and three solo sections) relate it to the preclassical concerto form, as the typical classical first-movement form comprises only six sections. However, similar to the classical concerto, the F-major movement's three solo sections correspond to exposition, development and recapitulation, respectively.

The first ritornello is composed of five thematic sections, eight and twelve bars in length. While these themes involve brief passing modulations, for the most part they remain tonally stable in the tonic key.

Thematic section 1 is composed of two phrases, the second being a rhythmically compressed variation of the first.

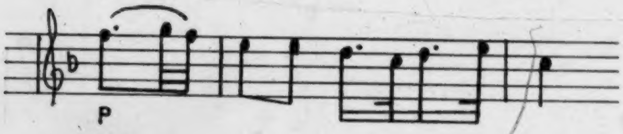
Example 5. Concerto in F major, Allegro moderato, bars 1-8 of violin I.



Characteristically, Bach immediately repeats the opening phrase of the theme (bar 9 ff.) at a softer dynamic level, now with the omission of the winds.

In bar 16 ff., thematic section 2 assumes a more lyrical quality with more conjunct motion. Its opening motive (motive a) is immediately restated as a pianissimo echo, and reappears as part of a sequential setting in bar 25 f.

Example 6. Concerto in F major, Allegro moderato, motive a, bars 16-18 of violin I.



An instrumental interplay between violins versus flutes and strings, and violins and flutes versus tutti characterizes the third thematic section (bar 29 ff.).

The tutti presentation of the final theme (bar 36 ff.) once again involves an echo repetition of its initial motive, employing a dynamic rather than an instrumental change.

The solo/orchestral exposition is closely based upon the thematic material of the first ritornello, even, for the most part, retaining the initial sequence of appearance. After the clavier presents a simple statement of thematic section 1 intact (bar 49 ff.), as well as an immediate figurative variation of the opening phrase (bar 57 ff.), the listener is prepared for thematic section 2 to follow (bar 64 ff.). Motive a is chosen as a point of departure by the clavier in the establishment of the dominant tonality, C major. This motive, plus all of the clavier figurations which are now associated with it, becomes one of the "dominant" solo themes.

An unexpected, modulatory and purely virtuoso keyboard interpolation, which is accompanied by the strings (bar 79 ff.), leads to still another keyboard presentation of motive a, the right-hand cantilena gently accompanied by left-hand broken chords. The possible insertion of an improvised solo cadenza is suggested by the fermata in bar 98. After a complete clavier transposition of thematic section 3 in the dominant (bar 99 ff.), and an echo presentation of a representative motive from thematic section 4 (bar 106 ff.), the exposition cadences in C major.

Ritornello II (bar 115 ff.) confirms the dominant key by restating the first tutti in C major, omitting only six bars.

The solo/orchestral development (bar 157 ff.) is the longest section in the movement. While it is characterized by heightened modulations, it opens and closes in the dominant key. The development is closely based on the thematic material of the exposition, including a fair amount of direct transposition of entire thematic sections as well as excerpts, and sequential development of isolated motives. Unlike the exposition, two tutti interpolations are featured here. A modulatory, virtuoso section by the clavier and strings corresponds to a similar one in the exposition. The extensive length of the development and its thematic concentration differ from the transitional type of developments featured in concertos by Christian Bach and Mozart. In bar 230, at the close of the development, a second, possible solo cadenza is implied by a fermata.

The third ritornello (bar 231 ff.) completes the second thematic section begun by the clavier immediately before the cadenza.

Exact pitches of the first ritornello are employed here, and as a result, this passage begins momentarily in G minor before F major is reestablished. In bar 239 ff., there is a complete restatement of thematic section 1, in F major, which, in turn, prepares for the ornamented variation of this theme by the keyboard in bar 247 ff. Thus, the third ritornello, which relates to both the development and recapitulation, acquires a transitional character.

The only thematic section omitted in the solo/orchestral recapitulation (bar 247 ff.) is the simple version of theme 1, which comprised the initial eight bars of the exposition. Unexpectedly, the opening bars of the soloist's version of theme 2 (bar 254 ff.) are not recapitulated in the tonic key. Instead, motive a, which is also subject to a number of alterations from its initial presentation in the exposition, is stated in the subdominant and dominant keys. It is not until the soloist's figurative passage in bar 262 ff., that the remaining part of the exposition is exactly transposed into the tonic key.

The closing ritornello (bar 305 ff.) restates the last thirteen bars of the initial tutti exactly. Figure 5 summarizes the overall formal structure of the Allegro moderato.

One compositional device, which appears extensively throughout the movement, is thematic variation, a predominant feature in Emanuel Bach's works as well. The immediate, echo repetition of phrases is another device which appears frequently. An example of this is the passage in bars 106-115. Here the original passage of bar 106 is repeated in bar 109. The cadence, however, is avoided

Figure 5. Formal design of the F-major Allegro moderato, Concerto in F major.

Ritornello I (1-48)
48 Bars
F^+ . . . F^+
Thematic section: 1, 1a, 2, 3, 4

Solo/Orchestral Exposition (49-115)
67 Bars
F^+ . . . C^+
1, Figurative 1, 2 = Excerpts, 3,
4 = Excerpt

Ritornello II (115-156)
42 Bars
C^+ . . . C^+
1, 1a, 2, 3, 4 = Excerpt

Solo/Orchestral Development (157-230)
74 Bars
C^+ . . . C^+
Thematic section: 2 = Excerpts, 1, 3, 2 = Excerpt

[Cadenza]

Ritornello III (231-246)
16 Bars
G^- . . . F^+
2 = Excerpt, 1

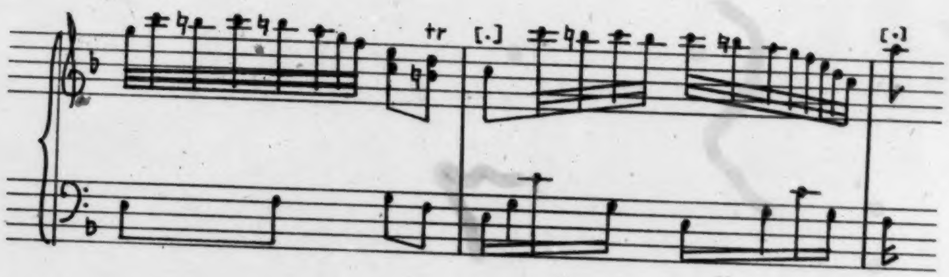
Solo/Orchestral Recapitulation (247-305)
59 Bars
F^+ . . . F^+
Thematic section: Figurative 1, 2 = Excerpts, 3, 4 = Excerpt

Ritornello IV (305-318)
13 Bars
F^+ . . . F^+
4

the second time, due to a figurative extension by the keyboard. The extension of a phrase in this manner was a technique often employed by Mozart, suggesting Friedrich's acquaintance with the former's works.[8]

Frequently a type of preparatory technique is employed, in which a certain figure will be suggested before its actual full-fledged appearance. One example includes the keyboard passage in bar 105, immediately preceding the official statement of thematic section 4.

Example 7. Concerto in F major, Allegro moderato, preparatory technique, bars 105-107 of the keyboard.



Friedrich creates contrasts in timbre within the ritornellos by alternating tutti passages with those scored only for strings, for strings and flutes, solo violin, and violins and flutes. The violins carry the thematic weight of the ritornello and are coupled in thirds/sixths, or unison. Often the flutes double the violins, or provide simplified versions of the latter's passages. The instrumentation essentially remains the same in the following ritornellos and tutti insertions of the solo sections.

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[8] Wohlfarth, p. 167.

With the exception of two brief tutti interpolations in the development, the keyboard remains in the forefront within the solo sections, and the orchestra retains the role of accompanist. As a rule, the flutes accompany the soloist's thematic presentations and the strings accompany virtuoso passages. Horns appear only in tutti passages, and are employed sparingly.

Bach generally restricts three-part texture for the clavier to the solo presentation of ritornello themes, while virtuoso, figurative passages are characterized by two-part writing. In the latter passages, thirty-second-note runs and sixteenth-note triplets of the right hand are accompanied by eighth-note motion, or sixteenth-note figurations in the left. There are instances in which the left hand of the keyboard doubles the basso line exactly, as in bars 79 ff. and 197 ff., indicating an older chamber music style. Newer stylistic passages, characteristic of the classical period, feature broken-chord, sixteenth-note patterns accompanying right-hand melodic lines (bars 65 f. and 106 ff.).

No definite decision based on purely stylistic considerations can be made in respect to Bach's preference for the harpsichord or pianoforte in the performance of the F-major Concerto. But it is likely that the pianoforte was favored, because Bach owned such an instrument by 1787, and the pianoforte was generally preferred by the end of the century.

Concerto in E-flat Major: Allegro

Similar to the F-major Concerto, the first movement of the E-flat-major (1792) represents a hybrid between preclassical and classical concerto forms. It, too, has seven discernible sections (four ritornellos and three solo sections). The three solo sections include the exposition, development and recapitulation portions of the movement.

Ritornello I introduces all of the thematic material which will be employed in the subsequent ritornellos. It is the lengthiest orchestral section, and is composed of three thematic groups. The initial tonic group is twenty-four bars in length; the dominant second group, characterized by a heightened series of passing modulations, is also twenty-four bars long; the closing group, which reestablishes the tonic key, is twenty-eight bars long.

The initial tonic group can be further subdivided into two sections. Section 1 (bar 1 ff.) introduces a theme which is notably similar, melodically and rhythmically, to the opening of Mozart's 1782 Haffner Symphony.[9] The head of this theme (motive a) not only serves as the unifying link for the ritornello, but for the entire movement as well.

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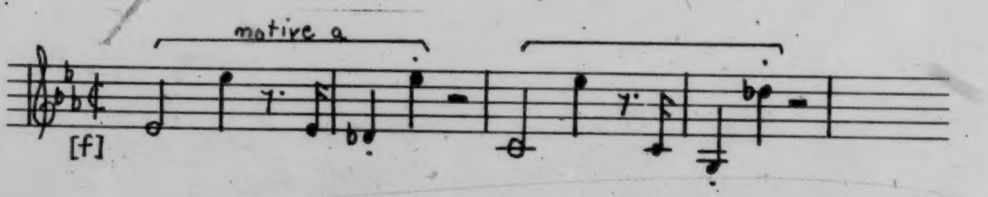
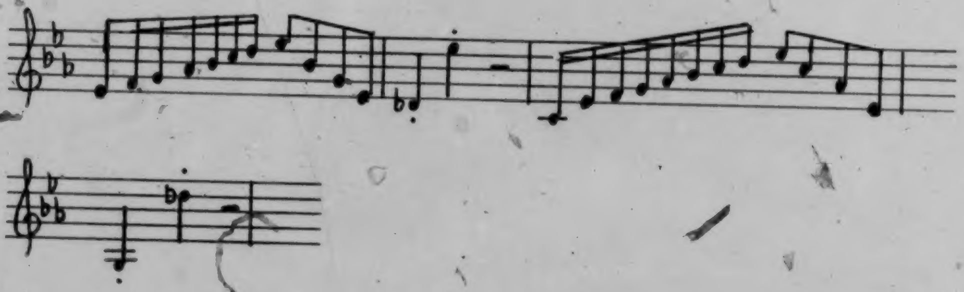
[9] Wohlfarth, p. 168.

Example 8. Concerto in E-flat major, Allegro, motive a, section 1, bars 1-4 of violin I.



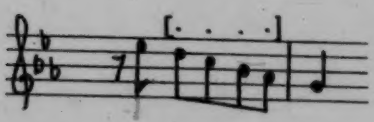
In bar 9 ff., an ornamental variation of the opening phrase, involving an ascending scale and descending arpeggio (section 1a) appears in unison violins.

Example 9. Concerto in E-flat major, Allegro, motive a^1, section 1a, bars 9-12 of violin I.

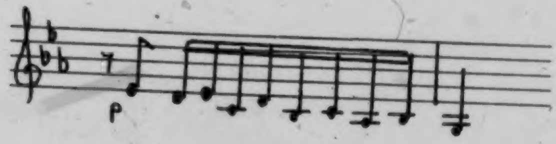


Section 2 (bar 16 ff.) of the tonic group includes six statements of a descending scalar figure (motive x).

Example 10. Concerto in E-flat major, Allegro, motive x, section 2, bars 16-17 of oboe I.

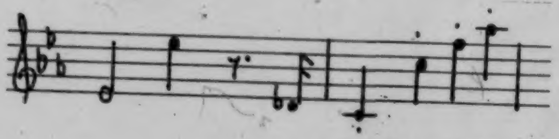


Ornamented motive x, bars 20-21 of violin I.



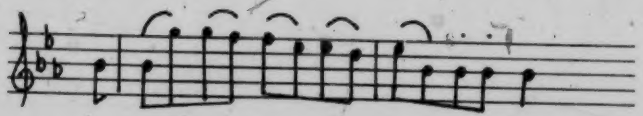
The tonally unstable second thematic group can be subdivided into sections 3 and 4. Section 3 (bar 25 ff.), in the dominant, has a lyrical quality, and features a light instrumentation. A sustained, rising B-flat-major arpeggio in the winds is succeeded by a passage for oboes and viola/basso. Section 4 (bar 33 ff.) opens with a varied motive a in a modulating, sequential, tutti presentation.

Example 11. Concerto in E-flat major, Allegro, variation of motive a, section 4, bars 33-34 of violin I.



The cadence in B-flat major, in bar 48, is followed by the closing thematic group, which begins and ends in E-flat major. Section 5 (bar 49 ff.) involves a double canon between violins I and II (doubled by the respective oboes) and between the basso and viola. The sixth section (bars 61 ff.), presented by oboes and horns, provides a contrast in instrumental color, and acquires a lyrical character.

Example 12. Concerto in E-flat major, Allegro, opening of section 6, bars 61-62 of oboe I.



Motive a is once more developed sequentially in section 7 (bar 65 ff.). A codetta-like passage including motive x (section 8) brings the ritornello to a close in E-flat major. Figure 6 summarizes the formal design of the first ritornello.

Figure 6. Formal design of ritornello I, Allegro, Concerto in E-flat major.

Ritornello I (1-76)

TONIC THEMATIC GROUP (1-24)
$E^{b+} \ldots E^{b+}$

Section 1 (1-8)
$E^{b+} \ldots E^{b+}$
Tutti
- Sequential presentation of motive a in vlns./ob. (Bars 1-4)

1a (9-16)
$E^{b+} \ldots E^{b+}$
Tutti
- Ornamental version of motive a in vlns.

2 (16-24)
$E^{b+} \ldots E^{b+}$

Forte Tutti
(16-20)
- Motive x in strings/ob. (16-17)
- Motive x in vlns./ob. (17-18)

Piano Strings
(20-22)
- Motive x (ornamented version) in vlns., simple version in basso

Forte Tutti
(22-24)
- Motive x in vlns./ob. (Bar 22)

DOMINANT THEMATIC GROUP (25-48)
$(B^{b+}) \ldots B^{b+}$

Section 3 (25-32)
$(B^{b+}) \ldots B^{b+}$

Winds (25-28)
- Sustained, lyrical theme in ob.

Ob./Vla./Basso (29-32)
- Sequential passage

4 (33-48)
$A^{b+} \ldots B^{b+}$

Tutti
(32-40)
$E^{b+} \ldots G^{-}$
- Varied motive a in modulating sequence: 4 statements in vlns.

(41-48)
$F^{-} \ldots B^{b+}$
- New sequence (41-44)
- Sustained scalar descent in ob./vlns.

CLOSING THEMATIC GROUP (49-76)
E^{b+} . . . E^{b+}

Section 5 (49-60)	6 (61-64)	7 (65-72)	8 (72-76)
E^{b+} . . . E^{b+}	E^{b+} . . . E^{b+}	A^{b+} . . . E^{b+}	E^{b+} . . . E^{b+}
Tutti	Winds	Tutti	Tutti
- Double canon involving: ob. I/vln. I and ob. II/vln. II; basso and vla. - Motive x recalled in bars 56-58		- Motive a in modulating sequence: 3 statements	- Motive x in vlns. in bar 72, in ob./vlns. in bar 74

Unlike all other concertos by Bach, the E-flat-major Allegro's first solo section includes an Andante introduction (bar 77 ff.) by the keyboard. Friedrich could have observed this feature in Emanuel's Concertos, Wq. 41 and Wq. 43, no. 5.[10] In fact, Friedrich is known to have subscribed to the 1772 publication of the six Wq. 43 Concertos.[11]

The lyrical character of the clavier phrases provides a contrast to the stark ritornello passage which immediately follows.

There is a return to the Allegro tempo in bar 87 ff., and the tutti presents thematic section 1. Similar to the earlier F-major Allegro moderato, the clavier is allotted an ornamented variation of the principal ritornello theme. However, in the later concerto the clavier first adopts the opening bars of orchestral section 1a (bar 95 ff.) before adding its own figurative close.

A transitional clavier theme in bar 105 ff. (theme h), which maintains certain motivic links to ritornello sections 1 and 1a, initiates the modulation to the dominant.

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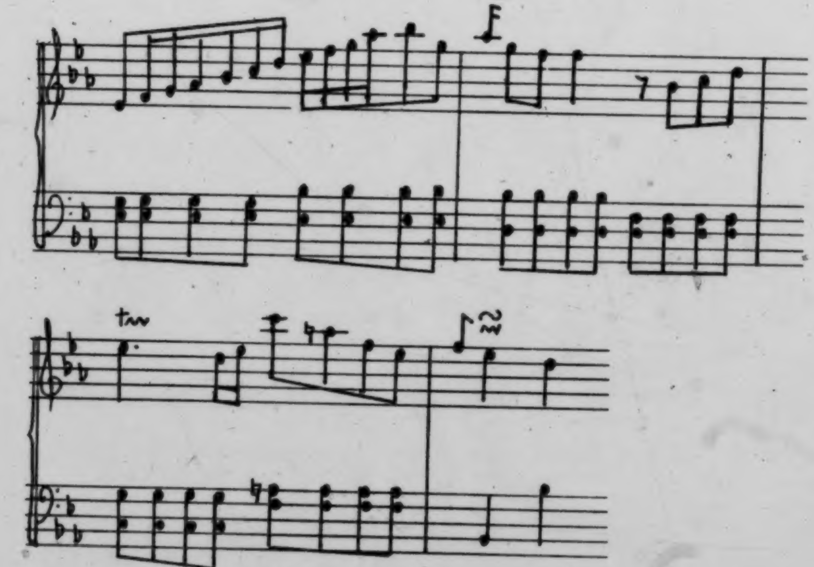
[10] Crickmore, p. 230.

[11] Ibid., p. 239.

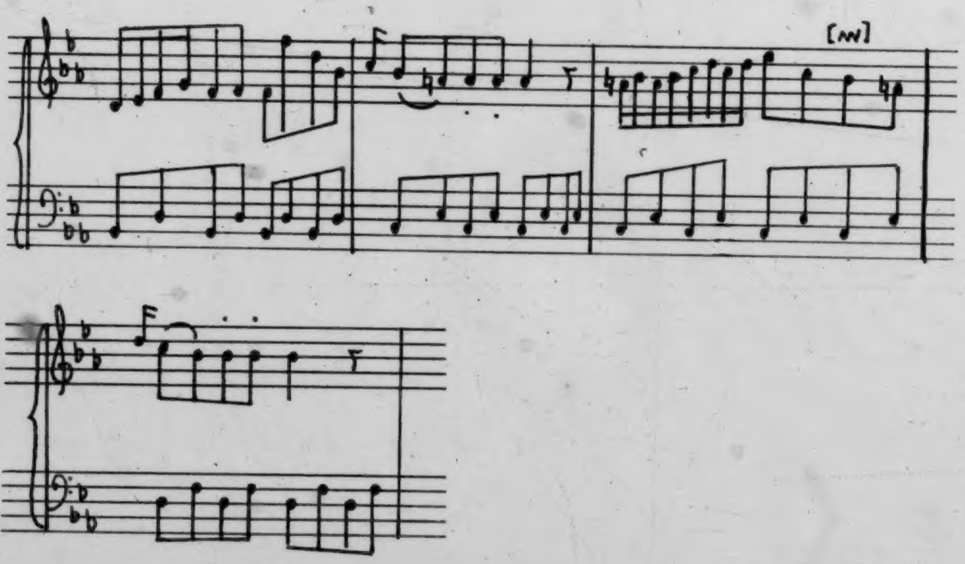
Example 13. Concerto in E-flat major, Allegro, opening phrase of theme h, bars 105-108 of the keyboard.



Similar to the exposition of the F-major Allegro moderato, the interpolation of a tonally unstable passage, featuring virtuoso clavier figurations (bar 113 ff.), becomes part of the formal process in the establishment of the dominant tonality. Yet there is an underlying motivic basis for this passage, and a variety of instrumental combinations provide added interest. For example, the clavier assumes the role of accompanist to the sequential presentation of motive a in the strings. In bar 127 ff., the winds present the head of thematic section 3, and are juxtaposed by a pizzicato string/keyboard passage.

Two distinct themes in the dominant key are allotted to the keyboard in the exposition. Unlike the earlier F-major Concerto, one theme is specifically designed for the clavier (theme i).

Example 14. Concerto in E-flat major, Allegro, theme i, bars 151-154 of the keyboard.



Before the appearance of the second dominant clavier theme, a transitional, modulatory passage (bar 155 ff.) features an imitative, sequential setting of motive a in the violins, accompanied by an ornamented version of the motive in the clavier. The clavier subsequently adopts ritornello thematic section 6 as its second dominant theme (bar 167 ff.). A formal outline of the exposition is provided in figure 7.

Figure 7. Formal design of solo/orchestral exposition, Allegro, Concerto in E-flat major.

Solo/Orchestral Exposition (77-175)

Andante Solo (77-86)	Tutti Interpolation (87-94)	Keyboard/vlns. (95-102)	Tutti Interpolation (102-105)
$E^{b+} \ldots E^{b+}$	$E^{b+} \ldots E^{b+}$	$E^{b+} \ldots E^{b+}$	$E^{b+} \ldots E^{b+}$
	- Thematic section 1	- Opening 4 bars of section 1a stated in keyboard with vln. imitation - Figurative solo ending (Bar 99 ff.)	- Cadential passage employing motive x - Dotted figure from section 8 in imitation between ob. and vlns. (Bars 103, 104)

Solo (105-112)

$E^{b+} \ldots B^{b+} \ldots F^{+}$ cadence

Keyboard theme h: Certain ties to sections 1, 1a

First Phrase (105-108)	Second Phrase (109-112)
$E^{b+} \ldots B^{b+}$	$B^{b+} \ldots F^{+}$
- Cadential point accompanied by strings, vlns. have motive a	- In bar 110--suggestion of motive a - Vlns./Hrns. at cadential point, vlns. have ornamented motive x

Keyboard/Strings (113-120)

$E^{b+} \ldots C^{-}$

Vlns. state motive a (version of section 4) in stagnated sequence; twice in E^{b+}, twice in C^{-} accompanied by keyboard runs

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Keyboard/Ob./Strings	Keyboard/Strings	Winds	Keyboard/Pizz. Strings	Winds	Keyboard/Pizz. Strings
(121-124)	(125-126)	(127-128)	(129-130)	(131-132)	(133-134)
$B^{b+} \ldots E^{b+}$	$F^{+} \ldots B^{b+}$	B^{b+}	C^{-}	F^{+}	B^{b+}
- Series of descending seconds in ob./vlns. and ascending scale in basso		- Head of section 3		- Head of section 3	

Keyboard/Sustained Strings	Keyboard/Tutti	Keyboard/Strings	Keyboard/Winds
(135-142)	(143-146)	(147-151)	(151-154)
$E^{b+} \ldots F^{+}$	$B^{b+} \ldots B^{b+}$	$B^{b+} \ldots B^{b+}$	$B^{b+} \ldots B^{b+}$
- Modulatory sequential statements in strings	- In bar 145, stagnated effect created by immediate and exact tutti restatement in bars 143-144		- Keyboard theme i

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Keyboard/Strings	Solo -	Tutti Cadential Figure	Solo	Keyboard/Tutti +	Solo
(155-161)	(161-166)		(167-170)	(171-172)	(171-175)
$B^{b+} \ldots B^{b+}$	$B^{b+} \ldots$	B^{b+}	$B^{b+} \ldots B^{b+}$	$E^{b+} \ldots$	B^{b+}
- Suggestion of theme 1a in keyboard accompanies motive a in sequential imitation between vln. I, II (Bars 155-159)		- From section 5	- Complete section 6	- Suggestion of motive a (Bar 171)	- Suggestion of ornamented motive a

With the exception of eight bars, namely, the omission of thematic section 1a, the second ritornello restates the entire first tutti section in the dominant key (bar 175 ff.).

Unlike the solo/orchestral development of the F-major Concerto, that of the later E-flat-major Allegro is the shortest section in the movement. Transposition of exposition themes, some motivic development, and above all, clavier figurations are featured here.

Before embarking upon a heightened, modulatory process, the development opens in B-flat major (bar 243 ff.) with a static passage of orchestrally accompanied clavier figurations, featuring slow harmonic rhythm and much direct repetition. Exposition themes which are included in the section are the tutti presentation of the first phrase of ritornello section 1 (bar 259 ff.) in G minor, and clavier theme i in C minor. Motive a is sequentially developed by the violins in bars 267 ff. and 283 ff. In the latter passage, the imitative setting of the motive corresponds to a similar one in bar 155 ff. of the exposition. A new presentation of motive a in bar 295 ff. features four string statements, continually being interrupted by the clavier and oboes, which modulates from C minor to E-flat major. The tonic key is established in bar 303 ff., with the transposition of a figurative keyboard/string passage of the exposition (bars 147-151). Similar to the F-major Allegro moderato, there is a possible place (bar 308) for the insertion of an improvised cadenza immediately preceding the third ritornello.

The third ritornello restates sections 3 and 4 of the dominant thematic group as they originally appeared. After a cadence in B-flat major, a single bar in the strings provides the bridge to E-flat major, as in bar 48 of ritornello I.

The solo/orchestral recapitulation (bar 333 ff.) omits the Andante introduction and orchestral presentation of thematic section 1, the keyboard opening with a statement of thematic section 1a. In the presentation of theme h (bar 343 ff.), the original pitches of the first phrase are used, and thus, the preparation for the dominant tonality is maintained in bar 345 f. However, Bach does not follow through with this in bar 346 ff., as the second phrase of theme h is transposed into the context of the tonic tonality. The remaining measures of the exposition are subsequently transposed into the tonic with only insignificant modifications.

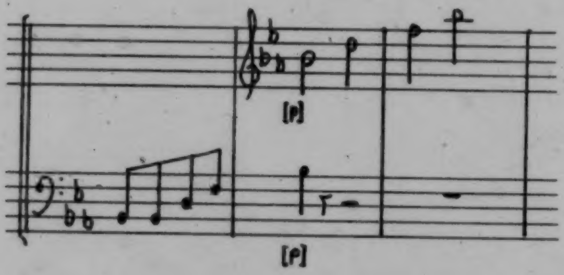
The fourth orchestral ritornello restates the complete, closing tonic thematic group of ritornello I. A summary of the overall formal structure of the Allegro is provided in figure 8.

Figure 8. Formal design of the E-flat-major *Allegro*, Concerto in E-flat major.

Ritornello I (1-76) 76 Bars E^{b+} . . . E^{b+} Tonic Thematic Group: Sections 1, 1a, 2 Dominant Group: Sections 3, 4 Closing Tonic Group: Sections 5, 6, 7, 8	Solo/Orchestral Exposition (77-175) 98 Bars E^{b+} . . . B^{b+} Sections 1, 1a = Excerpt, 6 3 = Excerpt	Ritornello II (175-242) 68 Bars B^{b+} . . . B^{b+} Sections 1, 2 3, 4 5, 6, 7, 8
Solo/Orchestral Development (243-308) 66 Bars B^{b+} . . . E^{b+} Section 1 = Excerpt	[Cadenza]	Ritornello III (309-332) 24 Bars (B^{b+}) . . . B^{b+} Sections 3, 4
Solo/Orchestral Recapitulation (333-413) 80 Bars E^{b+} . . . E^{b+} Sections 1a = Excerpt, 6, 3 = Excerpt		Ritornello IV (413-440) 28 Bars E^{b+} . . . E^{b+} Sections 5, 6, 7, 8

Similar to the earlier F-major Concerto, the E-flat-major Allegro includes such compositional devices as echo repetitions of phrases, and most importantly, thematic variation and development. Bach's characteristic preparatory technique is also used frequently. One example appears in bars 24-25 of the opening ritornello. The rising arpeggio in the basso seems to hint of the oboe's entrance in the following bar.

Example 15. Concerto in E-flat major, Allegro, bars 24-25 of the basso, 25-26 of oboe I.

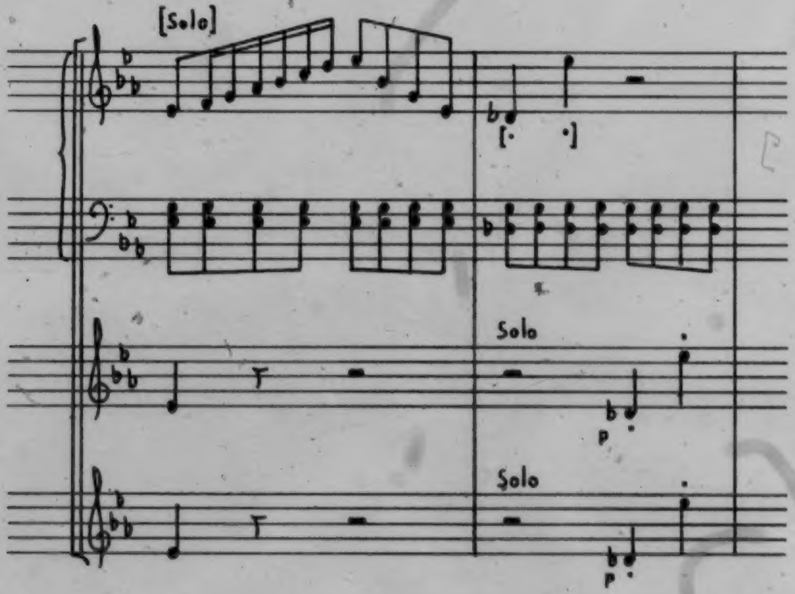


Another example appears in bar 56, where motive x is introduced in diminution by the violins, preceding the motive's principal entrance in bar 57. In the exposition, the isolated interpolation of motive a in the strings at the first cadential point of theme h (bar 108 f.) perhaps serves to foreshadow the following, extensive presentation of motive a (bar 113 ff.).

Two other compositional devices appearing in the E-flat-major movement include imitative counterpoint and canon. These are not employed in the F-major Allegro moderato, although they appear in both the outer movements of the early E-major Concerto.

In comparison to the earlier concertos, the E-flat-major Allegro is characterized by a more skillful handling of the orchestra. The winds are more independent and two themes (thematic sections 3 and 6) are specifically designed for them. Various instrumental combinations and juxtapositions appear in the solo sections, and there is a more equal balance between the orchestra and clavier. An example of the violins participating in an imitative dialogue with the clavier appears in bar 96 ff.

Example 16. Concerto in E-flat major, Allegro, bars 95-96 of the keyboard and violins.



When stating thematic material, the clavier tends to acquire three-part and four-part textures. The virtuoso figurations often feature two-part writing. Sometimes a single sixteenth-note line, divided between the hands (bar 121 ff.), resembling similar passages in Emanuel Bach's keyboard works, is employed. Left-hand octaves with sixteenth-note motion in the right hand, such as bars 147 ff., and 245 ff., and octave passages incorporated into the line, such as bar 275 ff., tend to indicate a pianoforte technique.

Second Movements

Introduction

Among the three works under discussion, Bach reveals no preference in his choice of tonality for the second movement. Only the Adagio of the Concerto in E major employs the subdominant key favored in the majority of Mozart's and Christian Bach's slow movements. The Concerto in F major has a Larghetto in the dominant, and the Concerto in E-flat major, a Romanza, in C minor.

All slow movements reveal some kind of change in instrumental timbre. The early Adagio is performed sempre piano, horns are omitted in the 1787 Larghetto, and muted strings are employed in the 1792 Romanza. The Romanza is the only slow movement in which all the orchestral instruments are retained, a tribute to its late compositional date.

Various formal designs are featured in the three slow movements. An asymmetrical binary structure, in which the second section thematically corresponds to the first, is used in the early Adagio. However, the form is completely subordinate to the keyboard cantilena. In the later Larghetto a more complex design, a ritornello structure, is employed. The Romanza is distinguished by the most complex design of all, structural rather than melodic aspects being emphasized. It has a rondo structure composed of four refrains and three episodes. The first refrain and third episode, in turn, are in rounded binary form.

All the slow movements include a cadenza.

Concerto in E Major: Adagio: sempre piano[12]

The *Adagio*, in A major, has an asymmetrical binary structure. Both of its two sections are repeated, the first modulating from the tonic to the dominant tonality, the second returning from the dominant to the tonic. The formal structure, however, is completely subordinate to the continually unfolding *cantilena* of the keyboard. Stylistically and formally the *Adagio* resembles the slow movements of Friedrich's early symphonies.[13]

The keyboard participates from the beginning to the end of the movement and is continually accompanied by the strings. Only one measure, near the end (bar 48), and the cadenza itself feature unaccompanied solo presentations. Thus, uniformity of character and texture are maintained throughout.

The initial section of the *Adagio* is composed of five clearly distinguishable melodic phrases in the keyboard, accompanied by a consistently recurring rhythmic figure in the strings. This rhythmic figure, which has certain associations with a similar type of motive in the first movement, is maintained for most of the *Adagio*.

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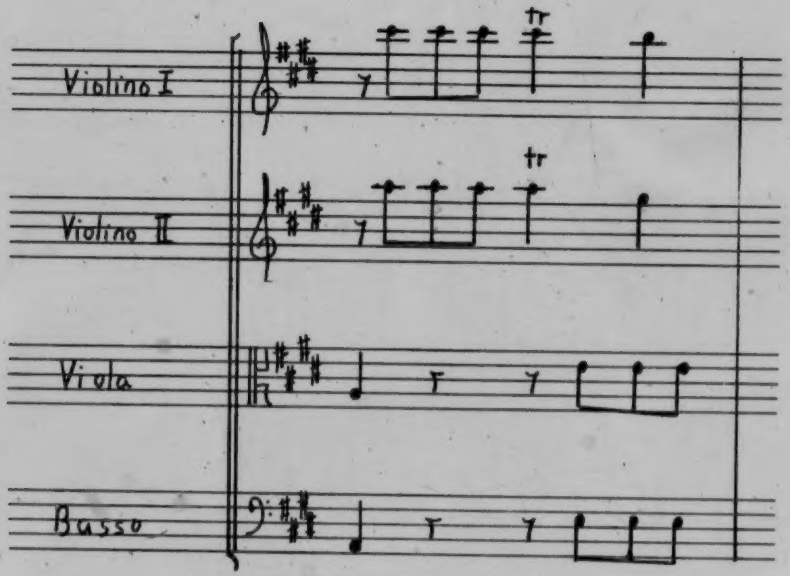
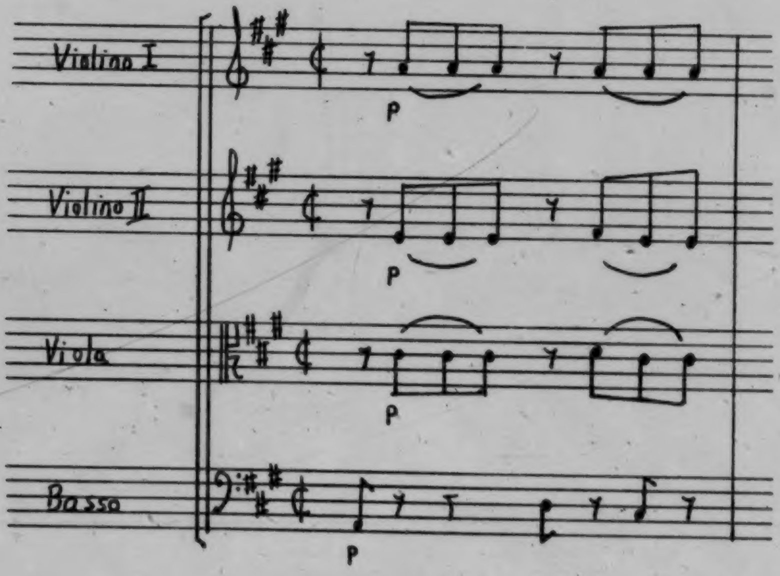
[12] Wohlfarth uses this title. The 1966 Möseler edition entitles the movement simply as *Adagio*, and includes three brief *forte* passages.

[13] Wohlfarth, p. 159.

Example 17. Concerto in E major, Allegro, bar 3 of the strings.


Violino I
Violino II
Viola
Basso
tr
tr

Concerto in E major, Adagio, bar 1 of the strings.


Violino I
Violino II
Viola
Basso
p
p
p
p

Contrastingly, the clavier phrases are characterized by rhythmic diversity, and they employ chromatic, melodic progressions as well as a profusion of ornaments. Each phrase ending is demarcated by a trill. The sharing of similar figures between phrases creates a sense of unity within the first section.

Section 2 of the Adagio is a variation of the opening passage. Each phrase of the second section corresponds to one in the first, in the initial sequence of appearance. In section 2, phrase 1 is stated in the dominant and is immediately restated in A major, in ornamented form; phrase 2 is freely stated in the subdominant key; phrase 3 is merely suggested, but retains a modulatory, transitional character; the reference to phrase 4 is also vague, but as in section 1, the passage achieves tonal stability, now in the tonic; the repetitive figure of phrase 5 closes the movement. The soloist is invited to interpolate a cadenza immediately preceding the final tutti cadence. Figure 9 provides a structural outline of the Adagio.

Figure 9. Formal design of the A-major Adagio, sempre piano, Concerto in E major.

Section 1 (Bars 1-22)

	Phrase 1	Phrase 2	Phrase 3	Phrase 4	Phrase 5	
‖:	Bars 1-4	Bars 5-8	Bars 9-12	Bars 13-17	Bars 17-22	:‖
	$A^+ \ldots A^+$	$A^+ \ldots E^+$	$F^{\#-} \ldots B^+$	$E^+ \ldots E^+$	$E^+ \ldots E^+$	

Section 2 (Bars 23-51)

	Phrase 1	Phrase 1 ornamented	Phrase 2 freely transposed	Reference to Phrase 3				
‖:	Bars 23-26	Bars 27-30	Bars 31-34	Bars 35-40	Bars 41-46	Bars 46-49	Bars 50-51	:‖
	$E^+ \ldots E^+$	$A^+ \ldots A^+$	$D^+ \ldots D^+$	$B^- \ldots A^+$	$A^+ \ldots A^+$	$A^+ \ldots A^+$	Cadenza-- Tutti Cadence	

Throughout the movement, the strings merely function as harmonic accompanists to the keyboard. Generally the upper strings are homorhythmically bound to each other, while the basso is rhythmically independent.

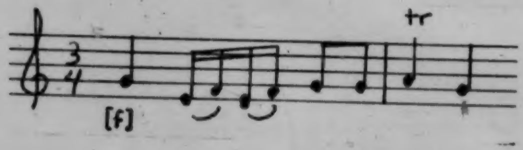
The keyboard writing in the Adagio is composed of melodic lines in the right hand, which include a profusion of ornamentation, such as turns, trills, acciacaturas, and appoggiaturas, accompanied by two-note chords in the left hand. Certain manneristic devices as well as sudden outbursts of thirty-second-note figures appear at the close of the two structural sections in the movement.

Concerto in F Major: Larghetto

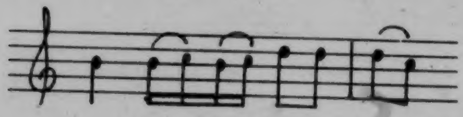
The 1787 Larghetto, in C major, is composed of three orchestral ritornellos and two solo sections, set in a binary design. The first solo section initiates the modulation to the dominant key, G major, the second ritornello confirms the new tonal area, and the second solo section returns to the tonic key.

Ritornello I exhibits traits of Empfindsamkeit in the breaking up of melodic lines through lombard figures, syncopation, and even an abrupt pause in bar 16. The thematic material is clearly grouped into four- and eight-bar phrases. The initial phrase features a motive (motive a) in the violins and flutes, which subsequently appears in varied form in bar 5 f., and abbreviated form in bar 20 f.

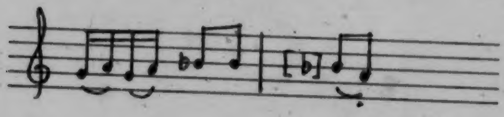
Example 18. Concerto in F major, Larghetto, motive a, bars 1-2 of violin I.



Motive a^1, bars 5-6 of violin I.

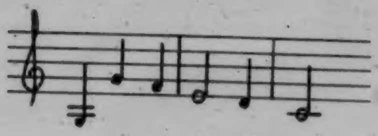


Abbreviated motive a^1, bars 20-21 of violin I.



At one point (bar 9 ff.), the ritornello features a brief contrapuntal passage, composed of three imitative string entries over a dominant pedal in the basso. Violin II, violin I and viola enter successively with a point of imitation on motive b.

Example 19. Concerto in F major, Larghetto, motive b, bars 9-11 of violin II.



The ritornello closes with a five-bar tasto solo codetta. This suppression of the continuo at the end of the orchestral tutti heightens the dramatic effect of the soloist's entry in bar 25, and was a practice common to the period.[14] The cadential passage features a tonic pedal in the basso, and an immediate echo repetition of an abbreviated motive a^1. Also, it is characterized by a distinctive juxtaposition of B flat and B natural.

The first solo section opens in the tonic key with a complete keyboard presentation of the initial ritornello phrase in a simple three-part setting, the left hand exactly duplicating the previous reiterated basso notes (bar 25 ff.). Although the second ritornello phrase is also begun in bar 29 ff., the clavier subsequently transgresses to different material after the statement of motive a^1. In bar 33 ff., the clavier assumes a more virtuosic character with modulatory sixteenth-note figurations, accompanied by the strings. This is briefly interrupted in bar 41 ff., by a sequential setting of motive a^1 in G major, presented by the keyboard and flutes. Later, motive a^1 returns once again in the clavier (bar 52 ff.), to close the solo section in G major.

Ritornello II (bar 54 ff.) restates the initial tutti section in the newly established dominant tonality. Only the codetta of ritornello I (bars 20-24) is omitted here.

Solo II, the longest passage in the movement, includes two subsections. The first subsection (bars 74-98) is characterized by a lack of tonal stability, due to the many abrupt passing modulations. It opens in G major and eventually progresses to E minor. There is a continual juxtaposition of keyboard/flute and keyboard/string passages. In the former, the head of motive a is presented in a modulatory setting (bar 74 ff.). In the keyboard/string passages, the clavier features sixteenth-note, broken-chord figures, divided between the hands (bar 45 ff.).

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[14] Charles Rosen, The Classical Style: Haydn, Mozart, Beethoven (New York: W.W. Norton & Company Inc., 1972), pp. 189-190.

The second subsection (bar 98 ff.) is characterized by a relative tonal stability. Although there are excursions to the subdominant and dominant keys, there is a consistent return to the tonic tonality. The passage opens in C major with an exact restatement of the first eight bars of solo I. Once again, the clavier continues with figurative sixteenth-note passages (bar 106 ff.). With the appearance of the flutes in bar 110 ff., the clavier resorts to three-part texture and a motivic presentation. Motive b is suggested in the clavier in bar 110 f. as well as in the first violin in bar 114 f. Like the first solo section, the second closes with a sequential setting of motive a^1 (bar 121 f.). In bar 124, an orchestral figure comes to an abrupt halt on a tonic chord in second inversion, possibly suggesting the interpolation of a soloist cadenza.

Ritornello III (bar 125 ff.) is an exact restatement of the codetta of the first orchestral tutti, the passage which was omitted in the second ritornello. A formal outline of the movement is provided in figure 10.

Figure 10. Formal design of the C-major *Larghetto*, Concerto in F major.

Ritornello I
(1-24)
24 Bars
$C^+ \dots C^+$
- Motives a, a^1, b

Solo I
(25-54)
30 Bars
$C^+ \dots G^+$
- Solo presentation of initial ritornello phrase and motive a^1

Ritornello II
(54-73)
20 Bars
$G^+ \dots G^+$
- Restatement of Ritornello I, the codetta is omitted.

Solo II
(74-125)
52 Bars
$G^+ \dots C^+$

Subsection 1
(74-98)
25 Bars
$G^+ \dots E^-$
- Abrupt passing modulations
- Head of motive a

Subsection 2 [Cadenza]
(98-125)
28 Bars
$C^+ \dots C^+$
- Restatement of initial eight bars of solo I
- Motive b^1

Ritornello III
(125-129)
5 Bars
$C^+ \dots C^+$
- Restatement of Ritornello I: Codetta

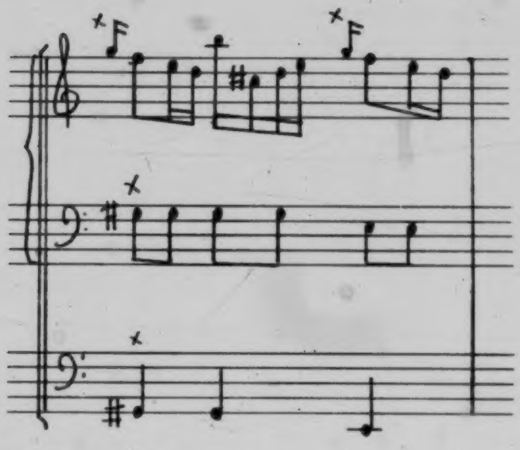
Bach establishes continuity within the Larghetto by employing the initial ritornello phrase and certain common motivic figures in both the tutti and solo sections. Consistently recurring scalar or triadic cadential figures, which function as bridges between phrases, are also a means of unification.

Due to the omission of the horns, variations in orchestral timbre are more limited in the Larghetto than in the outer movements of the Concerto. For example, the only instrumental contrast from the constant tutti passages in the ritornellos is the canonic section in bar 9 ff., in which the flutes are absent, and the upper strings enter separately. Although the violins and flutes occasionally become independent of each other, for the most part they remain coupled together.

The responsibility of the orchestral instruments within the solo sections is to provide harmonic support or to double a keyboard figure. Occasionally, they will be allotted a brief ritornello motive. The keyboard may be accompanied by tutti, strings, or flutes.

The keyboard does not rest in the solo sections, remaining continually in the forefront. Three-part textures employed for passages of motivic significance alternate with two-part textures reserved for the figurative passages. A significant characteristic of the keyboard figurations is the frequency of chromatic cross relations. One example is the simultaneous cross relation between G sharp and G natural in bar 35.

Example 20. Concerto in F major, Larghetto, bar 35 of the keyboard and basso.



Concerto in E-flat Major: Romanza

Bach's choice of Romanza as a title for this 1792 second movement is unique among his concertos, although nine of his ten late symphonies, between the years of 1792 and 1794, also employ the title.[15] In the Musikalisches Lexikon of 1802, Koch defined a romance as an instrumental piece, characterized by a slow tempo, naïveté and melancholy, and featuring a rondo or related structure.[16] All of these characteristics are evident in Bach's Romanza. In addition, a 6/8 meter is employed, similar to the vocal form of the romance.[17]

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[15] Wohlfarth, pp. 134-135.

[16] Heinrich Christoph Koch, "Romanze," Musikalisches Lexikon (Frankfurt: 1802; reprografischer Nachdruck, Hildesheim: Georg Olms Verlagsbuchhandlung, 1964), column 1271.

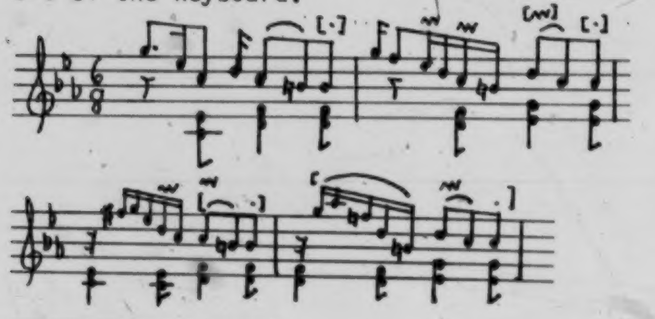
[17] Willi Kahl, "Romanze," Die Musik in Geschichte und Gegenwart, II, 854.

The use of the romance as a slow movement in instrumental music was widespread in the eighteenth century.[18] Mozart employs the term as a title for the second movement of his D-minor piano concerto, K. 466, of 1785. This movement has a rondo design. A stormy presto passage in the relative minor, which constitutes the second episode, contrasts with the lyrical, serene passages around it.

Bach's Romanza in C minor has a rondo structure composed of four refrains and three episodes. The final episode in E-flat major is distinguished in length, structure and character from the other parts of the movement.

The initial refrain has the rounded-binary design typical of classical concerto rondos. Its first section opens with an eight-bar thematic statement by the solo, which imparts a personal and lyrical character to the movement. Both simplified and ornamented versions of motive a are introduced here.

Example 21. Concerto in E-flat major, Romanza, motive a, bars 1-2, 5-6 of the keyboard.



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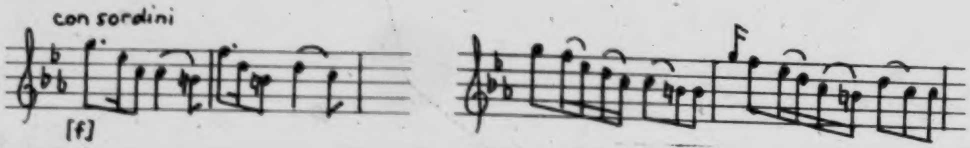
[18] Kahl, II, 854.

An eight-bar tutti passage in bar 9 ff. is closely related to the solo statement. Here, too, motive a is presented in simplified and ornamented versions.

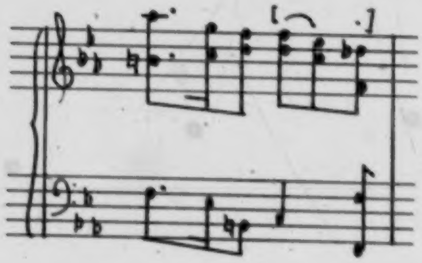
Example 22. Concerto in E-flat major, Romanza, motive a, bars 9-10, 13-14 of violin I.



The tutti presentation cadences in the dominant minor.

The second section of the refrain (bars 17-32) once again opens with an eight-bar solo passage, now briefly in F minor. Despite the increased figuration, there are many motivic references to the first section. One figure (motive x), which is related to motive a, assumes greater significance later.

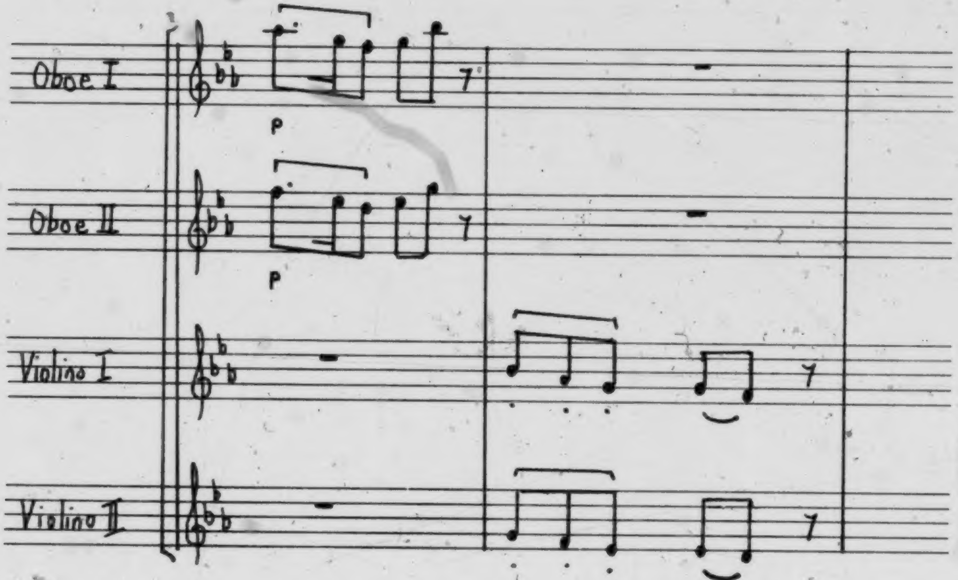
Example 23. Concerto in E-flat major, Romanza, motive x, bar 23 of the keyboard.



The subsequent eight-bar tutti statement (bar 25 ff.) opens with a sequential presentation of motive x in F minor, and comes to a close with a phrase featuring motive a, in C minor (bar 29 ff.).

The modulatory, eighteen-bar episode I (bar 33 ff.) opens in A-flat major, developing the motivic material introduced in the first refrain. Here the separation of orchestral and keyboard statements ceases, as the keyboard opens the passage with the accompaniment of strings and horns. One interesting example of motivic expansion and instrumental dialogue includes the sequential presentation of motive x in bar 37 ff. Here the head of the motive is stated by the oboes, and the tail, by the violins.

Example 24. Concerto in E-flat major, Romanza, expanded motive x, bars 37-38 of the oboes and violins.

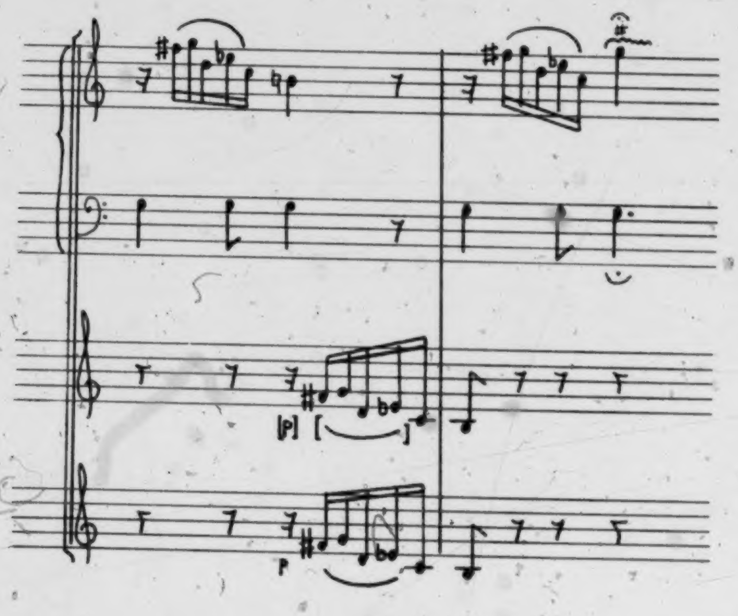


The episode closes with a tutti passage (bar 45 ff.), which eventually leads to dominant harmony of C minor, in preparation for the return of the refrain.

The clavier opens the second refrain in bar 51 ff., with a variation of motive a. This statement is abruptly interrupted by a free, sixteenth-note flourish in the keyboard, accompanied by the oboes and basso (bar 53 f.). In bar 55 ff., the first violin undauntedly restates the entire closing phrase of the first refrain (bars 29-32) in a tutti setting.

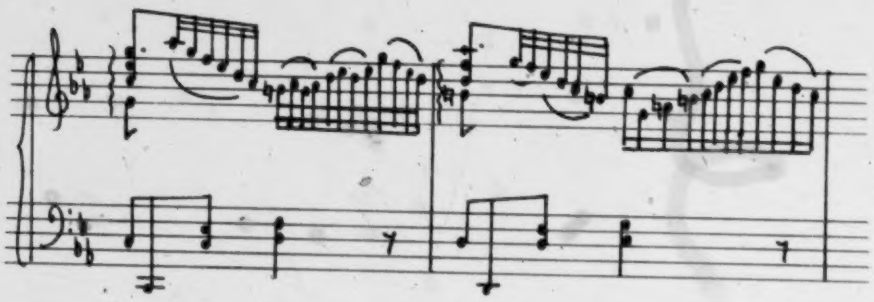
Like the first, the second episode (bar 59 ff.) has a modulatory character. It opens in C major with the clavier and oboes. Various rondo motives are presented in new combinations and sequential passages during the course of the episode. In bar 73 f., a rather sharp juxtaposition between the clavier and violins prepares for the return of C minor.

Example 25. Concerto in E-flat major, Romanza, bars 73-74 of the violins and keyboard.



The third refrain (bar 75 ff.) opens with a tutti restatement of bars 9-12. Similar to the second refrain, the statement is abruptly interrupted by the clavier (bar 79 f.). Here the solo virtuoso figurations, which include right-hand arpeggiated chords as well as thirty-second-note runs, resemble Emanuel Bach's keyboard technique.

Example 26. Concerto in E-flat major, Romanza, bars 79-80 of the keyboard.



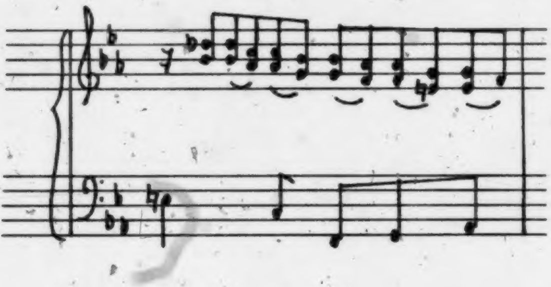
The third and final episode (bar 83 ff.) of the Romanza is in rounded binary form, and is the longest section in the movement. It provides a contrast to the previous motivic concentration. Here sustained, lyrical melodic lines of the oboes are accompanied by broken-chord figurations in the keyboard, pizzicato strings, and periodic horn entrances. The opening section (bars 83-94) modulates from E-flat major to B-flat major, and is repeated. Section 2 (bars 95-110) gradually returns to E-flat major. The opening four bars of section 1 reappear in bar 111 ff. After a perfect cadence in E-flat major in bar 122, a codetta for the keyboard and oboes prepares for the return to C minor. The interpolation of a cadenza by the solo is suggested by the fermata on the G-major chord in bar 126, and the term, ad lib.

The restatement of the entire thirty-two-bar refrain, with its characteristic solo/tutti alternations, begins in bar 127 ff. Only the keyboard passages reveal major modifications, the tutti passages being restated exactly.

The first solo statement in bar 127 ff. opens with a single presentation of motive a, before launching off on a free, ornamental variation of the initial eight bars of the movement. While the initial harmonic progressions are maintained here, the intensified figuration becomes a true virtuoso passage.

Similarly, the second solo passage (bar 143 ff.) freely ornaments corresponding bars 17-24, while maintaining the initial harmonic foundation. It opens with a series of descending parallel thirds in the right hand, in the true spirit of Empfindsamkeit.

Example 27. Concerto in E-flat major, Romanza, bar 143 of the keyboard.



Left-hand octaves rapidly alternate with two-note chords in the right hand in bar 149.

Example 28. Concerto in E-flat major, Romanza, bar 149 of the keyboard.

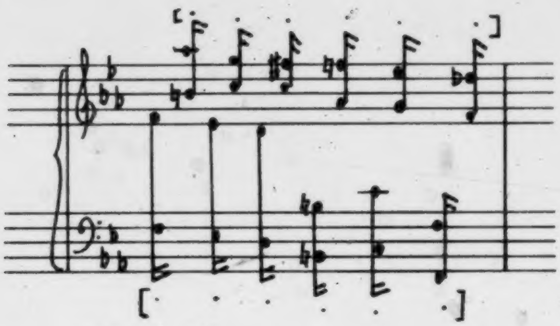


Figure 11 provides a structural outline of the movement.

Figure 11. Formal design of the C-minor Romanza, Concerto in E-flat major.

Rondo I (Bars 1-32)
32 Bars

Section 1 (Bars 1-16)
Solo 1-8 C^{-} . . . G^{-}
Tutti 9-16 C^{-} . . . G^{-}

Section 2 (Bars 17-32)
Solo 17-24 F^{-} . . . C^{-}
Tutti 25-32 F^{-} . . . C^{-}

Episode I (Bars 33-50)
18 Bars
A^{b+} . . . C^{-}

Rondo II (Bars 51-58)
8 Bars
C^{-} . . . C^{-}

Episode II (Bars 59-74)
15 Bars
C^{+} . . . C^{-}

Rondo III (Bars 75-82)
8 Bars
C^{-} . . . C^{-}

Episode III (Bars 83-126)
44 Bars

‖: Section 1
(Bars 83-94)
E^{b+} . . . B^{b+} :‖

Section 2
(Bars 95-110)
B^{b+} . . . E^{b+}

Section 1 Excerpt
(Bars 111-122)
E^{b+} . . . E^{b+}

Codetta
(Bars 123-126)
E^{b+} . . . G^{+}

Cadenza

Rondo IV (Bars 127-158)
32 Bars
C^{-} . . . C^{-}
- Restatement of rondo I; solo passages varied

Bach maintains a distinct differentiation between refrains and episodes throughout the Romanza. Refrains establish the tonic key, and are generally characterized by a separation of solo and tutti passages. Episodes feature an intensification of the modulatory process and greater motivic development. Here the most is made of the various instrumental combinations possible, due to the retainment of full orchestral forces in this movement. Such instrumental combinations as horns/keyboard/strings, oboes/keyboard, and oboes/strings may be heard.

There is an equal balance between the orchestra and soloist in the Romanza, a tribute to the late compositional date of the work. In addition to frequent tutti interpolations, there are occasions in which the clavier is assigned a subordinate, accompanying role to an orchestral instrument. An extensive example of this is the third episode, where the keyboard provides a chordal accompaniment to the oboe cantilena. Dialogues between the clavier and selected orchestral instruments also occur. One example is the dialogue between the oboes, keyboard and violins in the second episode, bar 65 ff.

All of the clavier passages in the movement are distinctly idiomatic, most featuring a three-part texture. They are characterized by a relatively high degree of virtuosity, although most of them have a motivic basis.

Third Movements

Introduction

With the exception of the early E-major finale, Bach's concertos close with some form of rondo structure.[19] The Rondo Allegretto of the F-major Concerto is composed of four rondos and three episodes, while the later E-flat-major Rondo Allegro is a much more expansive structure, with five refrains and four episodes. Classical continuity is evident in the smooth tonal modulations and the sharing of motivic fragments between refrains and episodes.

The refrains of both the F-major and E-flat-major finales exhibit certain similarities. Unlike classical rondo schemes, the refrains are not all in the tonic key. The second refrain is in the dominant tonality, and the third is tonally open in both works.

Similar to most of Mozart's rondo finales,[20] the soloist introduces the first refrain. A sixteen-bar solo section is followed by a sixteen-bar orchestral passage. In the F-major Concerto, the tutti passage is actually a variation of the solo phrases. In the E-flat-major Concerto, the orchestral passage of the refrain, composed of a selected group of instruments, only provides a restatement of the opening two solo phrases. Also, its refrain is enclosed in repeat marks.

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[19] The Allegretto Rondeaux of the Concerto in D major apparently has four rondos and three episodes, the latter being thematically independent of each other. See Wohlfarth, p. 166.

[20] Rosen, p. 213.

While the second refrain of the Rondo Allegretto involves a complete sixteen-bar thematic statement, maintaining the characteristic solo/tutti alternation, a solo passage presents only eight bars of the refrain in the later Rondo Allegro.

In addition to a complete sixteen-bar thematic solo/tutti presentation, the third refrain of the earlier concerto includes a solo prelude of two rondo phrases in the mediant minor, and a tutti codetta in the tonic. The E-flat-major movement includes the sixteen-bar presentation of the orchestral refrain passage, plus a keyboard/strings, and keyboard/winds postlude of two refrain phrases in the subdominant key.

While the fourth refrain of the F-major movement is simply a restatement of the second one, both the fourth and fifth refrains in the E-flat-major finale are thirty-two bars in length. The fourth refrain of the latter work omits only one rondo phrase, but still maintains the orchestral/solo alternation. However, in the fifth refrain the keyboard presents all of the rondo phrases with the help of an orchestral accompaniment.

The episode sections of the two works are characterized by a greater variety in instrumentation and heightened modulations. They remain three independent entities, unlike the typical classical rondo scheme.

Episode I of both works opens with the immediate transposition of its opening phrase. Also, there is an eventual modulation to the dominant key, but the final cadence is in the dominant of the dominant.

The second to last episode in both the F-major and E-flat-major finales is a dramatic virtuoso section for the solo. Yet the usual classical procedure of distinguishing the second episode in length and form does not apply to the works.[21] Rather, Bach distinguishes the final episode, which is the most expansive section, and is characterized by a certain lyricism. This episode is tonally closed and has a rounded-binary structure with two repeated sections. In the case of the later E-flat-major finale, the keyboard completely recedes into the background, functioning only as accompanist to the oboes and horns.

In both concertos a four-bar transition passage follows the final episode, to ease back into the tonic key. The transition in the later concerto is distinguished by the tempo change, Adagio.

The Rondo Allegretto uses an eight-bar tutti codetta, borrowed from a passage connected to the third refrain, to close the movement. An independent, twelve-bar coda by the tutti is employed as a close in the E-flat-major finale.

Concerto in E Major: Allegro moderato

The 1765 Allegro moderato is the only finale which features a concerto-sonata design rather than a rondo structure, a tribute to its early compositional date. In comparison with the first movement of the E-major Concerto, the finale represents a more advanced stage in classical concerto-sonata structure, despite the fact that it also employs repeat marks. It is composed of three solo sections, which function as exposition, development and recapitulation, respectively, and four orchestral ritornellos.

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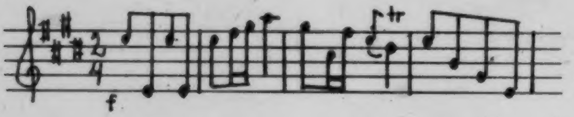
[21] Green, p. 154.

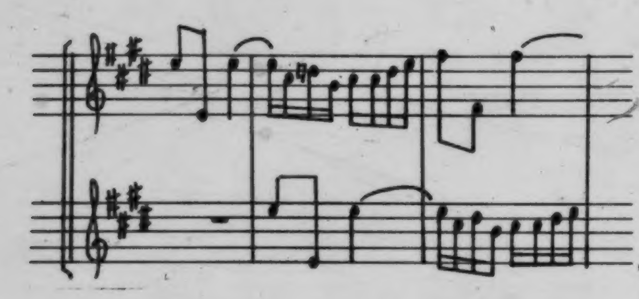
Ritornello I opens with the immediate repetition of the initial phrase, a procedure also characteristic of Bach's first movements.

Example 29. Concerto in E major, Allegro moderato, principal ritornello theme, bars 1-4 of violin I.



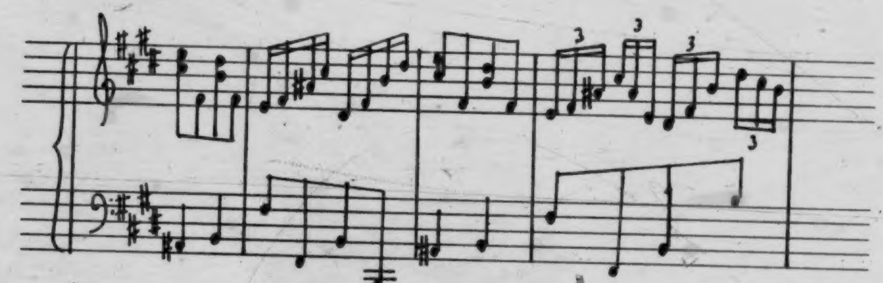
In bar 9 ff., the second phrase opens with a hocket-like presentation of lower strings versus the violins, and cadences in the dominant. The remaining part of the ritornello consists of modulatory, motivic Fortspinnung rather than distinctive phrases. Here the violins employ a motive based on the octave leaps of the initial phrase as a point of imitation in three, successive, sequential statements.

Example 30. Concerto in E major, Allegro moderato, bars 15-17 of the violins.

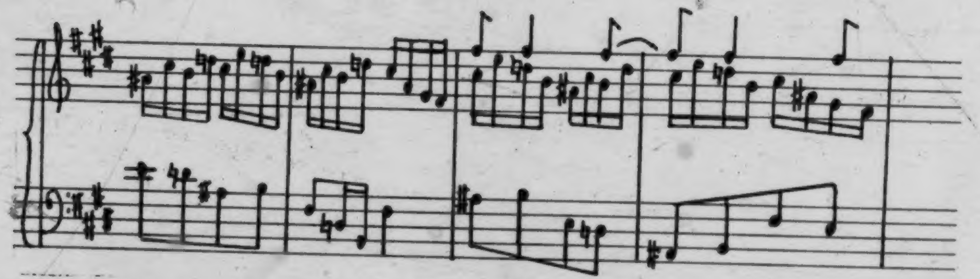


Similar to the concerto first movements, the solo/orchestral exposition opens with a clavier presentation of the principal ritornello theme, in both simple and ornamented versions (bar 29 ff.). In the latter version, triplet sixteenth notes and lombard rhythm provide a new perspective to the theme. Immediately afterwards, the clavier prepares the transition to the dominant key (bar 37 ff.), once again employing the familiar octave leaps of the ritornello head motive. Among the various virtuoso keyboard passages, there are three solo phrases which will be recapitulated. All are characterized by melodic stagnation.

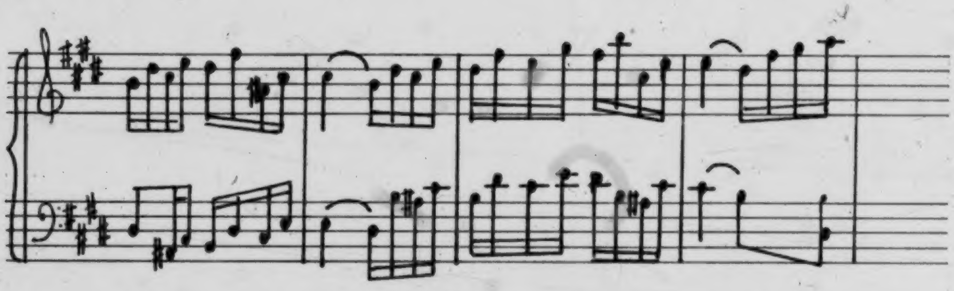
Example 31. Concerto in E major, Allegro moderato, bars 49-52 of the keyboard.



Bars 57-60 of the keyboard.



Bars 73-76 of the keyboard.



The second ritornello (bar 81 ff.) restates the first tutti in the dominant, only the cadential passages in bars 91 ff. and 103 ff. revealing major alterations.

The solo/orchestral development (bar 109 ff.) opens with the transposition of the initial eight bars of the exposition in B major. Extensive modulatory sequences of selected motives from the first solo section follow. The section also includes a C-sharp minor presentation of one melodically stagnant solo phrase (bar 142 ff.). Eventually the development comes to a close in the relative minor.

Ritornello III (bar 151 ff.), the shortest tutti in the movement, functions as a transitional passage to the recapitulation in its modulation to E major. It avoids any direct quotation of the first tutti, although it opens with a hocket-like presentation recalling the one in bar 9 f.

The solo/orchestral recapitulation is the shortest solo section in the movement. Similar to the development, the clavier opens the recapitulation with the restatement of the initial eight bars of the exposition, now in the tonic key (bar 160 ff.). Selected phrases, which previously confirmed the dominant tonality in the exposition, are now recapitulated in the tonic. All three melodically stagnant phrases of bars 49 ff., 57 ff. and 73 ff. are freely restated. Eventually, a fermata in bar 196 and the indication, cadenza ad libitum, invites the soloist to extemporize. The position of the cadenza, immediately preceding the final ritornello, is similar to that of the concerto's first movement.

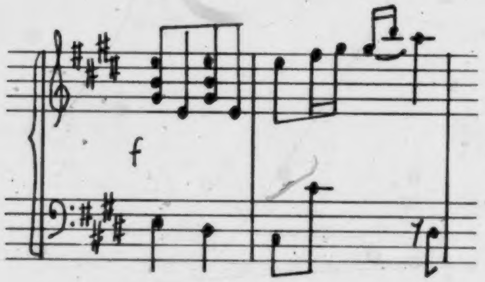
Contrary to Bach's other concerto-sonata movements, the fourth ritornello in the Allegro moderato (bar 199 ff.) does not include an exact quotation of the first tutti. Rather, it is based on both versions of the hocket-like second phrase, which appeared with subtle alterations in the first and second ritornellos. Both versions are now restated in the tonic key. Figure 12 summarizes the formal structure of the movement.

Figure 12. Formal design of the E-major Allegro moderato, Concerto in E major.

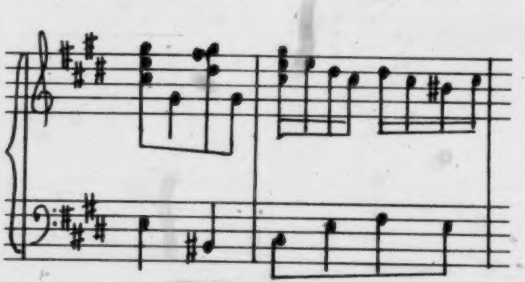
Orchestral Ritornello I (Bars 1-28) 28 Bars $E^+ \ldots E^+$ Passage A: Phrases 1, 1, 2 Passage B: Motivic Fortspinnung	Solo/Orchestral Exposition (Bars 29-80) 52 Bars $E^+ \ldots B^+$ Ritornello phrase 1, 1 ornamented	Ritornello II (Bars 81-108) 28 Bars $B^+ \ldots B^+$ Passage A: Phrases 1, 1, 2 (with alteration) Passage B
Solo/Orchestral Development (Bars 109-151) 43 Bars $B^+ \ldots C^{\#-}$ Ritornello phrase 1, 1 ornamented	Ritornello III (Bars 151-159) 9 Bars $F^{\#-} \ldots E^+$ Opens with hocket-like presentation, reminiscent of phrase 2	Solo/Orchestral Recapitulation (Bars 160-196) 37 Bars $E^+ \ldots E^+$ Ritornello phrase 1, 1 ornamented
Cadenza	Ritornello IV (Bars 199-210) 12 Bars $A^+ \ldots E^+$ Phrase 2: version of ritornello I (Bar 199 ff.) Phrase 2: version of ritornello II (Bar 205 ff.)	

Bach establishes continuity in the Allegro moderato by including a certain amount of common thematic material in the ritornello and solo sections. The octave leap, employed in various thematic contexts throughout the movement, immediately evokes associations with the principal ritornello phrase, and acts as a unifying device.

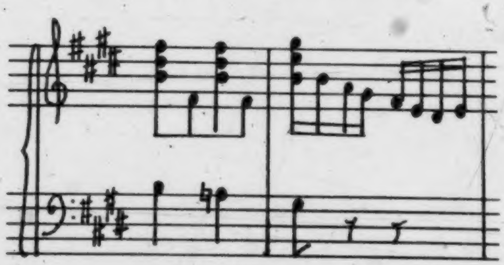
Example 32. Concerto in E major, Allegro moderato, clavier version of ritornello head motive, bars 29-30.



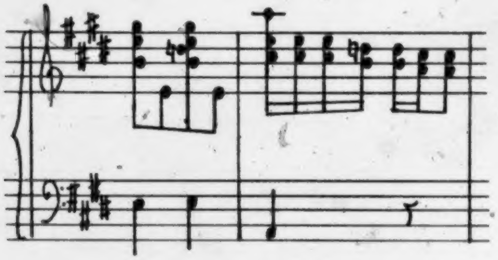
Motive in solo phrase in exposition, bars 37-38 of the keyboard.



Motive in sequence in development, bars 117-118 of the keyboard.



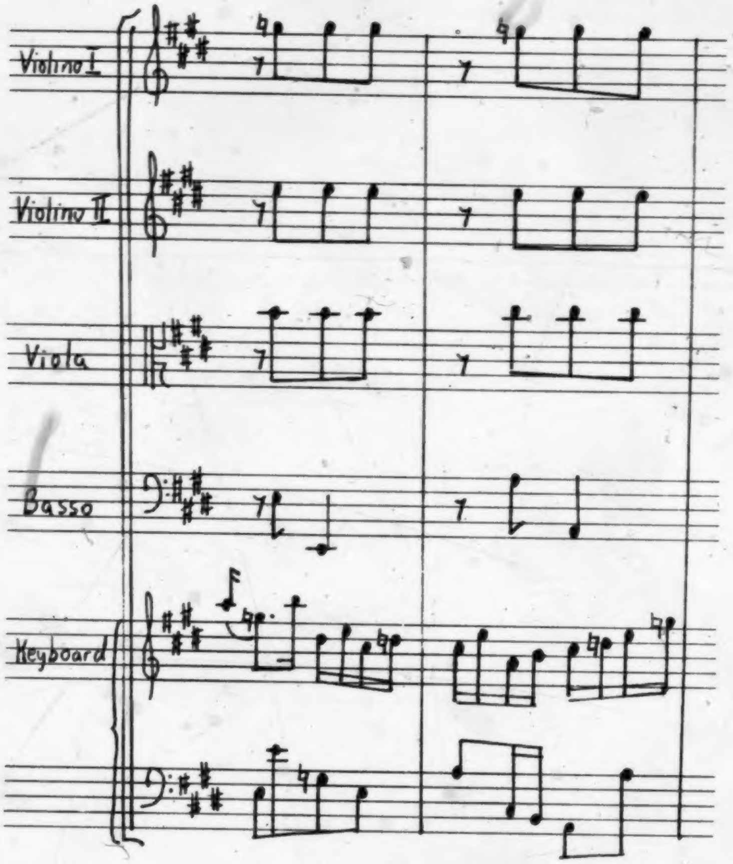
Motive in sequence in recapitulation, bars 168-169 of the keyboard.



Variation, sequence as well as immediate repetition are all techniques frequently employed in the movement.

The strings assume a subordinate, accompanying role in the solo sections, although occasionally, they may acquire the suggestion of a ritornello motive. For example, the violins are allotted an imitative presentation of the octave leap in bar 39. The passage in bar 61 ff. is distinguished by the suggestion of a dialogue between the left hand of the keyboard and basso, and the rhythmic motive in the upper strings, which appeared in both preceding movements.

Example 33. Concerto in E major, Allegro moderato, bars 62-63 of the strings and keyboard.



Two-part texture predominates in the virtuoso figurations of the keyboard, although there are also occasional appearances of three-part and four-part writing.

Concerto in F Major: Rondo Allegretto

The 1787 Rondo Allegretto is composed of four solo/orchestral refrains and three episodes. Contrary to the classical rondo scheme, only the first and last refrains are in the tonic. Furthermore, unlike the typical seven-section classical rondo, in which the third episode restates the first in the tonic key,[22] the episodes are all independent entities.

The clavier opens the movement with a sixteen-bar rondo theme. It is composed of four distinct phrases in an $\overline{a\ b}\ \overline{a\ c}$ arrangement. Its length and overall two-part structure are typical of Bach's rondo themes in the post-London keyboard sonatas of 1778. The specific type of phrase structure, in turn, resembles that of the rondo movement of the 1789, A-major keyboard Sonata.[23]

Following the keyboard presentation, the orchestra states a modified version of the rondo theme. Unison flutes and violins state phrases a (bar 17 ff.) and b (bar 21 ff.) with some variations, and unlike the clavier presentation, b^1 does not cadence in the dominant, but remains in the tonic key. Phrase bc (bar 29 ff.) replaces phrase c of the clavier, and the refrain comes to a close in F major. A formal outline of rondo I is provided in figure 13.

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[22] Green, p. 154.

[23] Wohlfarth, pp. 203-204.

Figure 13. Formal design of rondo I, Rondo Allegretto, Concerto in F major.

Rondo I (1-32)

Solo (1-16)

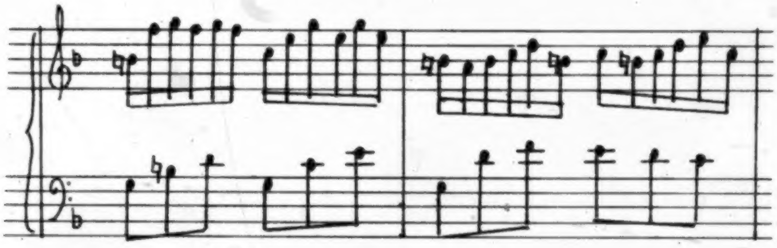
Phrase a (1-4) b (5-8) a (9-12) C (13-16)
F^+ . . . F^+ F^+ . . . C^+ Cadence F^+ . . . F^+ F^+ . . . F^+

Tutti (17-32)

Phrase a^1 (17-20) b^1 (21-24) a^1 (25-28) bc (29-32)
F^+ . . . F^+ F^+ . . . F^+ F^+ . . . F^+ C^+ . . . F^+

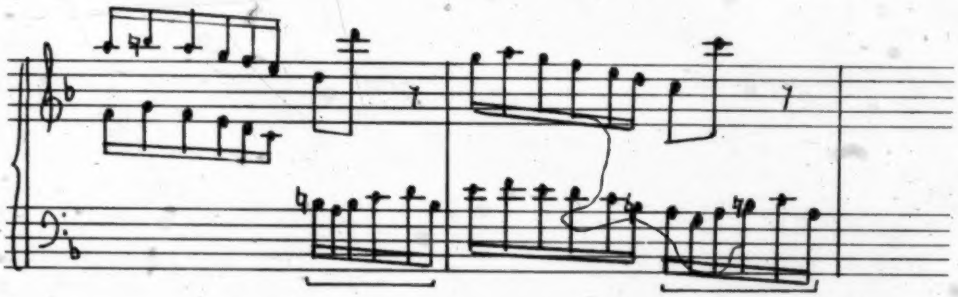
Selected orchestral instruments accompany the clavier in the first episode (bar 33 ff.). Although the passage opens in the tonic key, there is an immediate restatement of the introductory keyboard/ flute phrase in D minor. The subsequent modulation to the dominant key (bar 41 ff.) is undertaken by way of clavier figurations. One seemingly insignificant clavier figure (figure x), introduced in bar 41 f., will be referred to again in later episodes.

Example 34. Concerto in F major, Rondo Allegretto, figure x, bars 41-42 of the keyboard.



An interesting passage of pseudo-counterpoint, which also involves the tail of figure x, appears in bar 45 f.

Example 35. Concerto in F major, Rondo Allegretto, bars 45-46 of the keyboard.



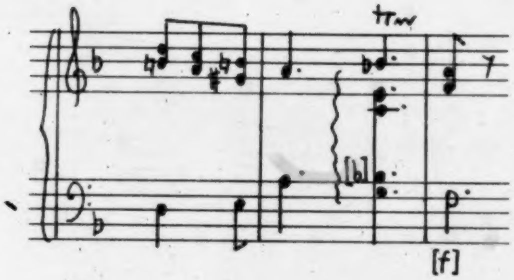
The final cadence of the first episode (bar 48) is in the dominant of the dominant, G major, a procedure also followed in the later E-flat-major finale.

A complete sixteen-bar thematic statement is included in the second refrain (bar 49 ff.), now in the dominant tonality, C major. Once again, there is a return to the alternation of keyboard solo and tutti of the initial refrain. The solo acquires the head of the rondo theme, phrases a and b, while the tutti is allotted the tail, phrases a^1 and bc.

Episode II (bar 65 ff.) is the most dramatic section in the movement, featuring an almost continuous sixteenth-note, virtuoso figuration in the keyboard. It is tonally unstable, opening in B-flat major, and closing with an E-minor cadence. A motivic link to the first episode is briefly established in the modulating, sequential presentation of the head of figure x (bar 73 ff.). Soon, both strings and flutes are called upon to accompany the clavier (bar 77 ff.). In bar 87 ff., tension is increased with the chromatically ascending lines of the keyboard and first flute, which climax with an E-major chord.

Rondo III has a unique kind of structure in comparison to the other refrains. It opens with a transitional solo passage (bar 90 ff.), which freely states phrases a and c in A minor, and which seems to foreshadow the tutti rondo statement in bar 98 ff. The transition from A minor to F major takes place by means of a dominant-seventh chord in bar 97 f.

Example 36. Concerto in F major, Rondo Allegretto, bars 96-98 of the keyboard.



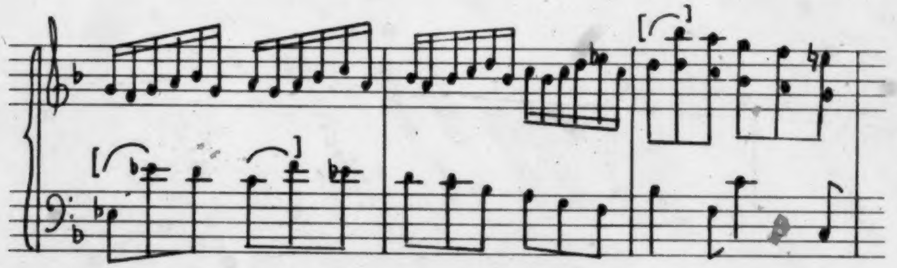
With the establishment of the tonic key, the tutti presents rondo phrases a^1 and b. Significantly, this is the only instance in which the orchestra acquires the keyboard version of phrase b. A subsequent keyboard statement (bar 106 ff.) of phrases a and c, also in the tonic, completes the third refrain. An unexpected, orchestral codetta, which will reappear at the movement's close, is attached to the third rondo (bar 113 ff.), maintaining the established tonic tonality.

Bach's usual practice of bestowing a special emphasis upon the last episode of a rondo movement is also maintained in the Rondo Allegretto. Episode III (bar 122 ff.) is the longest episode in the movement; it is tonally closed, as it firmly establishes the subdominant tonality; it has a rounded-binary form, with each of its sixteen-bar sections being repeated.

The first section of episode III (bar 122 ff.) has a lyrical character that is immediately evident. The keyboard acquires a light, two-part texture. Broken-chord figures in the left hand accompany the cantabile right-hand melody. There are two sets of keyboard/string and keyboard/flute passages, the second set functioning as a free variation of the first.

The second section of the episode (bar 138 ff.) momentarily opens in C minor. The "singing Allegro" phrases of the first section are replaced by passages featuring motivic development. In bar 142 ff., a passage featuring pseudo-counterpoint between the hands appears. The tail of figure x, from episode I, is stated in an ascending, sequential pattern in the right hand, while the left hand accompanies with an eighth-note motive. The latter motive is subsequently relinquished to the right hand in bar 144.

Example 37. Concerto in F major, Rondo Allegretto, episode III, bars 142-144 of the keyboard.



The opening clavier and string phrase of the episode reappears in bar 146 ff., and eventually the section comes to a close in B-flat major (bar 153).

A brief, four-bar flute/keyboard passage (bar 154 ff.) provides the tonal transition to the tonic key, F major, and the fourth rondo. Rondo IV restates the thematic presentation of rondo II, and is composed of phrases a, b, and a^1, bc. It is followed by the complete restatement of the orchestral codetta associated with the third refrain. Figure 14 summarizes the formal structure of the movement.

Figure 14. Formal design of the F-major Rondo Allegretto, Concerto in F major.

Rondo I (1-32)
32 Bars
$F^+ \ldots F^+$
Solo Tutti
Phrase a, b, a, c a^1, b^1, a^1, bc

Episode I (33-48)
16 Bars
$F^+ \ldots C^+$ (G^+ Cadence)
Keyboard/Orchestra

Rondo II (49-64)
16 Bars
$C^+ \ldots C^+$
Solo Tutti
a, b a^1, bc

Episode II (65-89)
25 Bars
$B^{b+} \ldots E^-$ (Tierce de Picardie)
Keyboard/Orchestra

Rondo III (90-113)
24 Bars
$A \ldots F^+$
Solo Tutti Solo
Phrase a variant, c a^1, b a, c

Codetta (113-121)
8 Bars
$F^+ \ldots F^+$
Tutti

Episode III (122-153)
32 Bars
$B^{b+} \ldots B^{b+}$
Keyboard/Orchestra
‖: Part I :‖: Part II :‖

Transition (154-157)
4 Bars
$C^+ \ldots F^+$
Keyboard/Flutes

Rondo IV (158-173)
16 Bars
$F^+ \ldots F^+$
Solo Tutti
Phrase a, b a^1, bc

Codetta (173-180)
8 Bars
$F^+ \ldots F^+$
Tutti

The sense of continuity, characteristic of the classical rondo, is also evident in the Rondo Allegretto. The tonal modulations between episode and rondo sections are made smoothly. For example, episode I opens in the tonic before modulating to the dominant key, and a retransitional passage leads from the third episode, in B-flat major, to the following refrain in the tonic.

Although none of the episodes include complete rondo phrases, motivic fragments appear quite frequently in cadential passages or sequential settings. Only one motivic fragment unifies all episodes, namely, figure x. It is introduced in its complete version in the first episode, its head being stated in the second episode, and its tail in the third.

A common compositional device, which Bach employs throughout the movement, is the immediate repetition of thematic ideas. In some cases, such as bars 41-44 in episode I and the tutti codetta, this procedure involves an exact restatement, and thus, creates a sense of suspension. In other cases, a complete phrase will be immediately restated in a different key. Examples include the opening of both episodes I and II. Finally, the initial idea may be followed by its variation, such as the passage in bars 122-125, episode III.

Rondos and episodes are differentiated instrumentally. The former are characterized by the juxtaposition of solo and tutti presentations; the clavier and orchestra are treated as equal partners in the presentation of thematic material. In the episodes, the ever-present clavier is accompanied by selected orchestral instruments;

the clavier assumes priority. Generally, either flutes or strings function as accompanists. However, there are some instances of horns and strings, or flutes and strings merging in an accompaniment. Horns participate the least in the episodes, and only occasionally enter with a sustained pedal note. They are completely banned from the third episode.

The keyboard writing in the movement is generally characterized by a transparent, light texture. Three-part writing predominates in the rondo sections, with two-note, left-hand chords accompanying the right-hand themes. Episodes feature a variety of keyboard settings, ranging from a single melodic line in episode I to a five-part texture in the retransition to rondo IV. Virtuoso two-part passages are characteristic of both the first two episodes. The third episode exhibits the least degree of keyboard virtuosity, and its "singing Allegro" passages possibly indicate the use of the pianoforte.

Concerto in E-flat Major: Rondo Allegro

The finale of the late Concerto in E-flat major has an expansive rondo structure, composed of five keyboard/orchestral refrains, four episodes, and a coda. With the exception of the third refrain, all rondos are tonally closed. Although the second refrain is in B-flat major, most are in the tonic key. The heightened modulatory process in the episodes is evident from the fact that, with the exception of the fourth, all episodes are tonally open.

Similar to the F-major finale, the E-flat-major Rondo Allegro opens with a keyboard solo presentation of a sixteen-bar theme. The first phrase (phrase a) is immediately restated, the melodic line being coupled in thirds the second time. Phrase b (bar 9 ff.), which is tonally unstable, is followed by phrase ba (bar 13 ff.). The latter cadences in the dominant.

The opening eight bars are subsequently restated by the orchestra, beginning in bar 17. Phrase a is stated by unison violins, simultaneously doubled in a simplified version by the first oboe. It is also coupled in sixths by the viola. Violins, coupled in thirds and doubled by the oboes, subsequently restate phrase a^1. Rather than progressing to solo phrase b, the orchestra injects two independent closing phrases (phrases c, d), which retain more of a tonal stability. A formal outline of rondo I is provided in figure 15.

Figure 15. Formal design of rondo I, Rondo Allegro, Concerto in E-flat major.

Rondo I (1-32)

Solo (1-16)

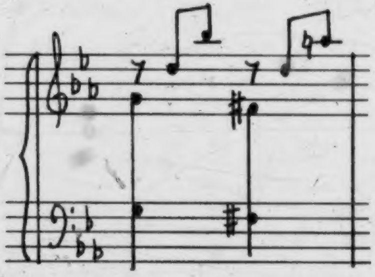
‖:	Phrase a	a^1	b	ba
	(1-4)	(5-8)	(9-12)	(13-16)
	E^{b+} . . . E^{b+}	E^{b+} . . . E^{b+}	A^{b+} . . . (E^{b+})	F^- . . . B^{b+}
		Right hand coupled in thirds		

Orchestra (17-32)

Phrase a	a^1	c	d	
(17-20)	(21-24)	(25-28)	(29-32)	:‖
E^{b+} . . . E^{b+}	E^{b+} . . . E^{b+}	E^{b+} . . . F^-	E^{b+} . . . E^{b+}	

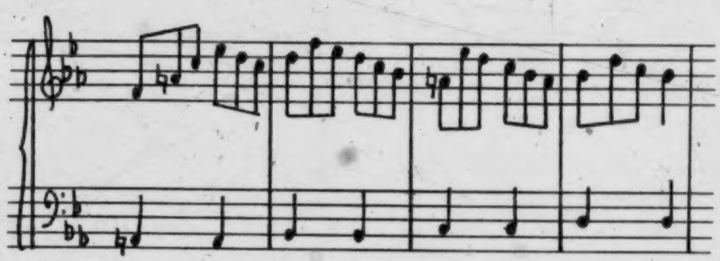
Similar to the earlier F-major rondo, episode I first establishes E-flat major, before venturing into the dominant key. The late compositional date of the Rondo Allegro is evident in the clear distinction between purely figurative and thematic material assigned to the soloist. Figurative passages include the opening broken-triadic triplets (bar 33 ff.) and the octave movement in bar 53 ff. The latter passage is suggestive of pianoforte technique.

Example 38. Concerto in E-flat major, Rondo Allegro, episode I, bar 53 of the keyboard.



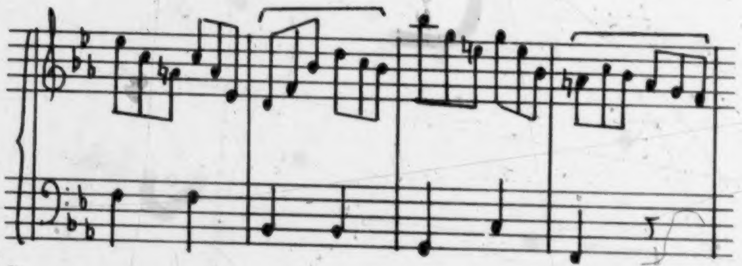
The clavier is assigned one theme which serves to establish the dominant tonality. Initially, it is accompanied by the strings.

Example 39. Concerto in E-flat major, Rondo Allegro, episode I, bars 45-48 of the keyboard.



The theme is immediately restated in a higher keyboard register, now with the accompaniment of the winds (bar 49 ff.). The previously descending scalar figure of the violins is transferred to the oboes, and is an example of Stimmtausch. Towards the end of this episode, the head of the clavier theme is developed by the interpolation of broken, triadic figures.

Example 40. Concerto in E-flat major, Rondo Allegro, episode I, bars 65-68 of the keyboard.



During the course of the episode, one distinctly recognizable rondo motive is interpolated by the orchestra, and functions as a unifying device. The head of phrase c is employed as an orchestral link between solo figuration in bars 36 and 40 as well as the basis for an oboe/violin dialogue in bar 61 ff.

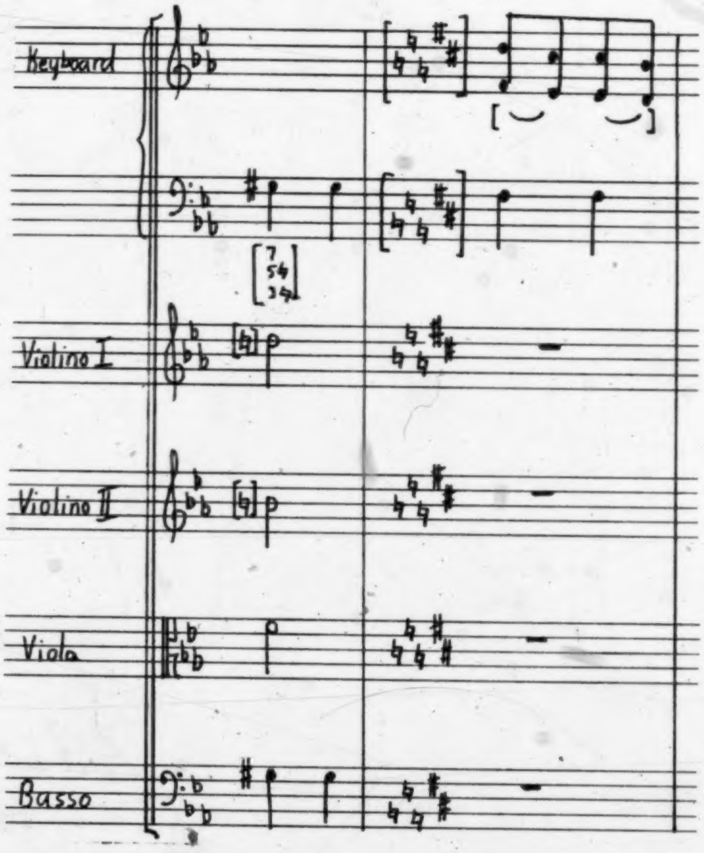
The B-flat-major tonality is maintained in the abbreviated second rondo (bar 69 ff.), where only the clavier appears with phrases a and a^1.

An intensified, modulatory process characterizes the second episode (bar 77 ff.), which opens in F minor. Clavier triplets are successively accompanied by strings and oboes, a climactic point being reached in bar 85 ff. Here E-flat minor is established by the dramatic presentation of the head of phrase a in the keyboard, accompanied by the juxtaposition of strings and winds. Stimmtausch occurs when the accompanying figure of the strings (bar 85 f.) is immediately transferred to the winds in bar 87 f. There is a possible place (bar 92) for the insertion of an improvised cadenza in the subsequent solo passage. The episode closes with a half cadence in bar 96, in preparation for the reentry of the E-flat-major rondo.

The third rondo (bar 97 ff.) includes a restatement of the complete orchestral passage presented in the first refrain, phrases a, a^1, c, and d. In bar 113 ff., there is an unexpected addenda to this presentation. The keyboard transposes phrase a into A-flat major, with the accompaniment of the strings, the violins providing a simplified duplication of the melody. Phrase a^1 (bar 117 ff.) is subsequently also stated in A-flat major, now with the accompaniment of the winds.

The third episode is a highly developmental, modulatory section, in which transposition plays an important role. It opens unobtrusively in A-flat major, with an oboe/violin presentation of phrase c (bar 121 ff.), similar to the "dialogue" in the first episode. Phrase c's head is also featured in an extended sequence in the following keyboard phrase (bar 125 ff.). The oboe/violin presentation of phrase c in bar 129 ff. closes with a diminished-seventh chord, denied resolution. Instead of resolving to the expected A-minor harmony, the chord proceeds to D-major harmony.

Example 41. Concerto in E-flat major, Rondo Allegro, episode III, bars 132-133 of the keyboard and strings.



Eventually B minor is established by still another keyboard sequential setting of phrase c's head.

The second part of the episode (bar 137 ff.) is characterized by a series of modulations, descending through the circle of fifths from B minor to F minor. Virtuoso clavier phrases are alternately accompanied by pizzicato strings and sustained oboes.

The appearance of sustained pedal notes in the strings, in bar 158 ff., marks the final section of the episode. Eventually the tonic key is reestablished. The episode closes with a cadential passage featuring a nine-bar, B-flat pedal in the basso, over which V and I 6/4 chords appear. A fermata on the tutti dominant chord in bar 184 suggests the possible interpolation of the second cadenza in the movement.

The roles of the orchestra and solo are reversed in the fourth refrain (bar 185 ff.). An orchestral presentation of phrases a and a^1 opens the section. Then, for the first time in the movement, the orchestra freely presents the keyboard phrases b and ba. After the solo also states phrases a and a^1, it acquires the previous orchestral passage, phrase c. Phrase d of the refrain is replaced by a chordal clavier solo (bar 213 ff.), which is characterized by Empfindsamkeit.

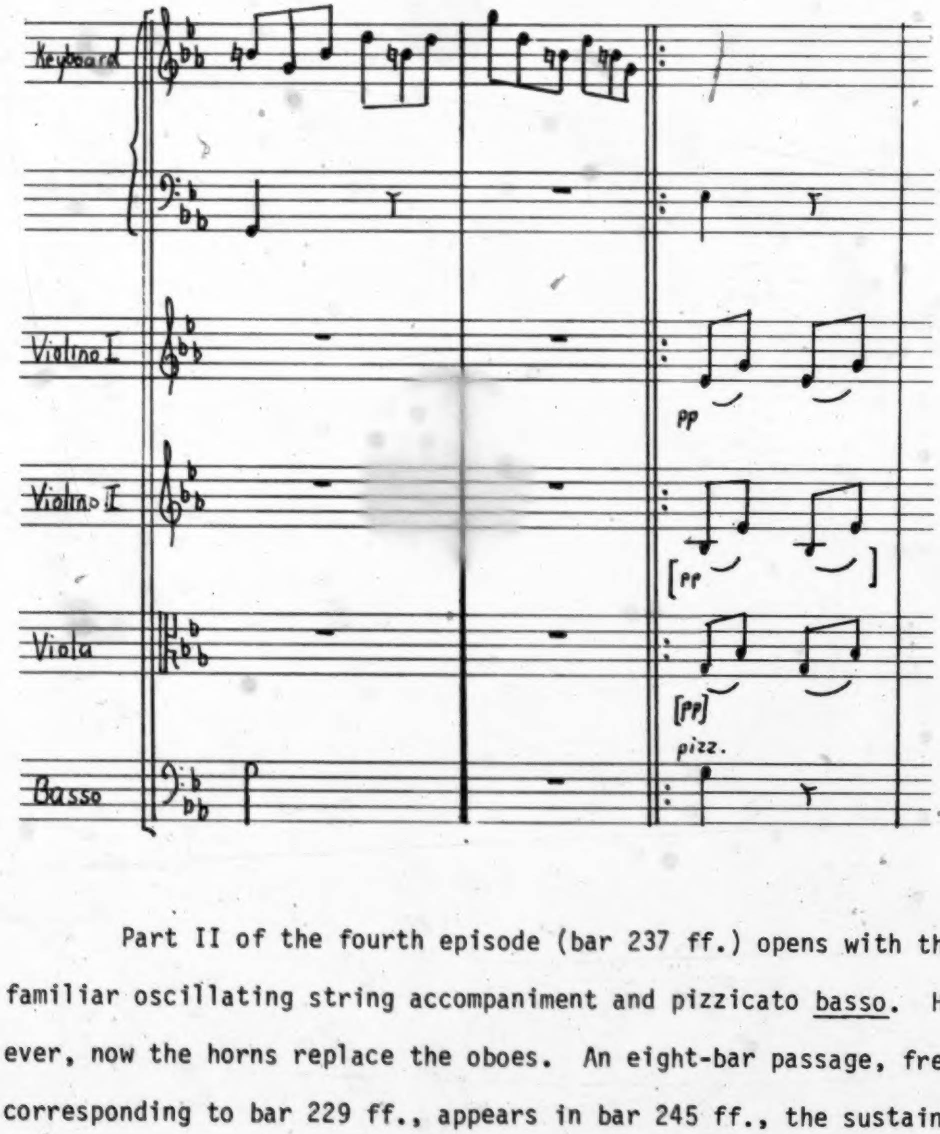
Typically, the final episode (bar 217 ff.) is the longest passage in the Rondo Allegro. It has a rounded binary form, with both of its two sections being repeated.

Due to the absence of any type of dominant harmony in bars 1-8 of the episode, the opening tonality is vague. The initial C-minor chords can either function as the submediant harmony in E-flat major or tonic harmony in C minor. Pizzicato basso pitches, oscillating upper strings and the occasional clavier triads accompany sustained, oboe melodic lines. In bar 229 ff., arpeggiated, sixteenth-note chords in the clavier, and sustained basso pitches provide a new accompaniment for the oboes. Here the harmonic rhythm is more active, and the key of C minor is clearly established. An interesting harmonic progression occurs in bars 233-234, when

Neapolitan harmony resolves to the secondary dominant of C minor.

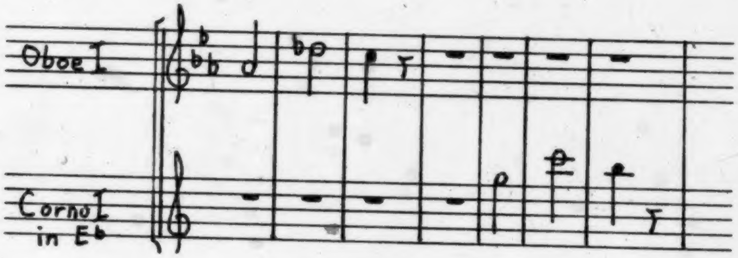
The second ending to part I of the episode cadences in G major. The B natural sharply clashes with the B flat of the following E-flat-major harmony in bar 237.

Example 42. Concerto in E-flat major, Rondo Allegro, second ending to part I, episode IV, bars 235-237 of the keyboard and strings.



Part II of the fourth episode (bar 237 ff.) opens with the familiar oscillating string accompaniment and pizzicato basso. However, now the horns replace the oboes. An eight-bar passage, freely corresponding to bar 229 ff., appears in bar 245 ff., the sustained basso pitches and arpeggiated keyboard figures accompanying the sustained horn melody. A climactic point is reached when oboes and horns appear in immediate succession in bar 253 ff., exchanging the same motive.

Example 43. Concerto in E-flat major, Rondo Allegro, episode IV, bars 253-259 of oboe I and horn I.



In bar 261 ff., the restatement of three phrases from part I of the episode, in retrograde order of their initial appearance, prevents the tonal ambiguity of the opening measures. Eventually the fourth episode cadences in C minor.

The interpolation of a four-bar Adagio passage by the tutti (bar 285 ff.) serves as a transition to the reentry of the E-flat-major rondo. Rondo V (bar 289 ff.) includes all of the phrases of the initial refrain, with significant modifications in instrumentation. Unlike rondo I, the keyboard is ever present, and the distinction between purely solo versus tutti passages is no longer made.

A solo passage opens the final rondo with the expected phrases a and a^1. However, rather than continuing with a solo presentation of phrase b, the keyboard is provided with an orchestral accompaniment. This accompaniment is composed of the juxtaposition of winds and strings, recapitulating the passage in bar 85 ff. of episode II. After the keyboard solo restatement of phrase ba (bar 301 ff.), the expected orchestral entry is replaced by still another solo presentation of phrases a and a^1 (bar 305 ff.), the cadential points being reinforced by violins and oboes, respectively. In the presentation of phrase c in bar 313 ff., the oboes and horns successively double the clavier. Significantly, this is the only instance in which the horns acquire a rondo motive. For the first time, the keyboard acquires an embellished form of orchestral phrase d in bar 317 ff.

A twelve-bar coda by the tutti (bar 321 ff.) brings the movement to a close. Figure 16 summarizes the formal structure of the Rondo Allegro.

Figure 16. Formal design of the E-flat-major Rondo Allegro, Concerto in E-flat major.

‖: Rondo I (1-32)
32 Bars
E^{b+} . . . E^{b+}
Solo (1-16) Orchestra (17-32)
Phrase a, a^1, a, a^1,
b, ba c, d :‖

Episode I (33-68)
36 Bars
E^{b+} . . . B^{b+} (F^+ cadence)
Keyboard/Orchestra

Rondo II (69-76)
8 Bars
B^{b+} . . . B^{b+}
Solo
a, a^1

Episode II (77-96)
20 Bars
F^- . . . E^{b-}
Keyboard/Orchestra

Rondo III (97-120)
24 Bars
E^{b+} . . . A^{b+}
Orchestra Keyboard/Strings Keyboard/Winds
Phrase a, a^1 a a^1
c, d

Episode III (121-184)
64 Bars
A^{b+} . . . E^{b+}
Keyboard/Orchestra

[Cadenza]

Rondo IV (185-216)
32 Bars
E^{b+} . . . E^{b+}
Orchestra Solo
a, a^1 a, a^1
b, ba^1 c, new keyboard phrase

Episode IV (217-284)
68 Bars
(E^{b+})(C^-) . . . C^-
‖: Part 1 :‖: Part 2 :‖

Adagio Transition (285-288)
4 Bars
C^{-} . . . B^{b+}
Tutti

Rondo V (289-320)
32 Bars
E^{b+} . . . E^{b+}

Solo	Keyb/Orch	Solo	Keyb/Vln	Keyb/Ob	Keyb/Orch	Solo
a, a^1	b	ba	a	a^1	c^1	d^1

Coda (321-332)
12 Bars
E^{b+} . . . E^{b+}
Tutti

Although abrupt modulations frequently occur within the episodes of the movement, continuity is maintained through the use of smooth tonal transitions between the episode and rondo sections. One example is episode III, which uses A-flat major as a starting point, maintaining the subdominant key established by the third rondo. Also, it opens with phrase c^1, continuing from the preceding rondo's presentation of phrase a^1; the transition from the third rondo to the third episode becomes almost imperceptible. In addition to phrase c, independent rondo motivic fragments also appear in the episodes. Immediate repetition of phrases, transposition and variation are compositional techniques which are used frequently throughout the movement.

Aside from the closing phrase of the initial refrain, the Adagio transition and coda, Bach tends to avoid the use of the full orchestral force. Rather, selected instruments are combined in a variety of ways, and exhibit a certain degree of independence. For example, in the orchestral presentation of the first refrain, the second oboe enters eight bars after the first oboe. Also, basso and horns participate only at the cadential points.

Unlike the finale of the Concerto in F major, the orchestra does not maintain equal status with the clavier in all refrains. Rondo II includes only a clavier solo, and in the final rondo the clavier rules supreme. Generally, the clavier is allotted a three-part texture in these sections.

By the same token, the superiority of the clavier is not established in all episodes. In the fourth episode, the keyboard assumes a subservient accompaniment to the respective sustained lines of the oboes and horns.

In the remaining episodes, the orchestral accompaniment often involves the juxtaposition of strings and winds, and orchestral interpolations also appear. The keyboard is assigned various proportions of thematic interest and virtuoso figurations. It may acquire a single figurative line, or two- and three-part textures. Generally, the keyboard writing seems to indicate the use of the pianoforte rather than the harpsichord.

Chapter 4

SUMMARY AND CONCLUSIONS

In this thesis it has been shown that the features observed in the clavier concertos of Johann Christoph Friedrich Bach are also characteristic of the period in which he lived. To conclude, the formal structures of each of the concertos will be summarized in relation to the contemporary works of his two brothers, Carl Philipp Emanuel, Johann Christian, and to the concertos of Mozart. Friedrich's increasing skill in the manipulation of the orchestra will be briefly traced from the early to late concertos. A short statement concerning the type of clavier technique evident in the works will also be provided.

Following the general practice of the times, Friedrich only chose major tonalities for his concertos. Emanuel's concertos after 1755,[1] all of Christian's, and most of Mozart's works use the major tonality.

The hybrid North-German concerto and symphonic first-movement structure of Friedrich's early E-major Allegro (1765) is replaced by the modified concerto-sonata design in the later concertos. The seven-section structure of both the 1787 F-major Allegro moderato and 1792 E-flat-major Allegro are characteristic of Emanuel's opening movements. Also, the use of a tempo change within the E-flat-major Allegro is a feature found in Emanuel's Concertos, Wq. 43, of

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[1] Hoffmann-Erbrecht, p. 757.

1772. More significantly, the use of the Andante introduction for the clavier reveals an attempt on the part of Friedrich to create more interesting solo entries, a feature of Mozart's works. Like Christian, Friedrich assigns the principal ritornello theme to the soloist. An independent solo theme in the dominant key, however, does not appear until the E-flat-major Allegro. The development section, unlike the corresponding passage in Christian's works, is composed of transposed exposition themes and motivic sequences as well as solo figurations. Friedrich shows the least initiative in the recapitulation section of his concerto-sonata structure. Here there are none of the variations in instrumentation or alterations in the order of thematic presentations, which are characteristic of Mozart's works.

There is a marked increase in structural complexity from the second movement of the early Concerto in E major to the later works. In the Adagio the clavier cantilena, with its profusion of ornaments, rules supreme, and is more important than the binary structure of the movement. The Larghetto of the F-major Concerto has a five-part ritornello structure. In the last concerto Friedrich employs a Romanza movement in rondo form. The formal complexity of this movement would be out of reach of the dilettante, and differs from Christian's simple Andante movements. It reveals a serious attitude on the part of Friedrich towards the concerto form.

Friedrich adopts the popular rondo form for all of his later finales. The E-major finale of 1765 was composed before this form was in vogue.[2] The usual procedure of consistently establishing the tonic key in the refrains does not apply to Bach's rondos. Also, sonata elements are avoided, although the movements do exhibit tonal direction. Both the F-major and E-flat-major finales feature a deliberate modulation to the dominant key in the first episode, and a heightened modulatory process in the second. In the E-flat-major rondo, there is even an eventual return to the tonic at the end of the third episode. Similar to Mozart's rondos, both the F-major and E-flat-major finales close with a coda.

Unlike the early E-major Concerto, the later works feature variety in instrumental *timbre*. Even the purely orchestral sections are characterized by various instrumental combinations. In the tuttis of the F-major Concerto, there are passages scored for strings, flutes and strings, violins, flutes and violins. Winds are allowed to break away from the strings entirely, in the orchestral passages of the E-flat-major Concerto, by acquiring themes especially designed for them.

Within the solo sections of the Concerto in F major, the clavier may be combined with flutes, strings, horns and strings, or flutes and strings. However, the soloist is never allowed to blend with an independent wind choir. This is finally achieved in the later E-flat-major Concerto. In fact, in the *Rondo Allegro* of this work the clavier, with the aid of the *basso*, accompanies the sustained lines of the horns. This blend of clavier and horn tone was only achieved in the piano concertos of Mozart, Haydn having avoided it in his works.[3]

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[2] See Cole, p. 425. Cole establishes the dates for the rondo vogue from approximately 1773 to 1786.

In addition to the independence granted to the string and wind choirs in the E-flat-major work, Bach also treats individual instruments more independently. For example, the violins alone may be selected to accompany the clavier. Also, special string effects, such as pizzicato and mutes, are employed here.

While the orchestra only functions in an accompanying capacity in the solo sections of the E-major Concerto, it participates more actively in the thematic presentations of the later works. However, even the orchestra in the F-major work (1787) tends to be subservient to the clavier. It is in the E-flat-major Concerto that the greatest balance between clavier and orchestra is achieved. Tutti interpolations, instrumental dialogues, and juxtapositions, such as winds versus strings, become especially important here.

Concerning the type of keyboard instrument for which the concertos were designed, there is some external evidence for the use of the pianoforte. Bach had such an instrument in his possession by 1778, and the Concertos in D major of 1787 and E-flat major of 1792 include the option of harpsichord or pianoforte in their titles.

There is also a certain amount of stylistic evidence to suggest the use of the pianoforte in the later works. According to Wohlfarth's study, with the exception of the E-major Concerto, there is no doubt that the pianoforte is more appropriate in the performance of the works.[4] Wohlfarth cites pianoforte techniques such as Alberti basses and broken-chord patterns accompanying right-hand melodic lines, as well as left-hand octaves used in divided sixteenth-note lines, in the 1787 D-major Concerto.[5] The F-major work, also of 1787, does not include extensive passages of Alberti-bass figures, and reveals less stylistic evidence for the use of the pianoforte. However, the "singing *Allegro*" technique employed here would seem to point towards the newer instrument. The last work, the Concerto in E-flat major, has more internal evidence for the use of the pianoforte, in the blending of winds or horns with the keyboard, a combination less satisfactory with a harpsichord *timbre*.[6]

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[3] Veinus, p. 70.

Generally, two-part textures are chosen for virtuoso keyboard passages in the concertos, three-part writing being reserved for thematic sections. With the exception of the Concerto in F major, all movements of the E-major and E-flat-major works include at least one possible place for the insertion of an improvised cadenza. The F-major Concerto omits this possibility for display only in the third movement.

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[4] Wohlfarth, p. 153.

[5] Ibid., pp. 164-165.

[6] Veinus, p. 107.

Johann Christoph Friedrich Bach was a dutiful court musician who successfully met the challenges of his immediate environment. All three of the concertos by Bach, which have been under consideration, constitute worthwhile music. In them, Bach assimilates the various formal structures, compositional and orchestration techniques of the times. Yet the fact that Friedrich does not contribute innovative accomplishments to the concerto genre, and the proximity of the great Mozart concertos tend to diminish the historical importance of the works. Musical competency rather than inspiration is the predominant feature in Bach's clavier concertos.

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THE UNIVERSITY OF ALBERTA

J.C.F. BACH'S CLAVIER CONCERTOS

APPENDIX: Edition of the Concertos in F Major and E-flat Major by J.C.F. Bach

by

©

MONICA DAGMAR NIKOLAI

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF MUSIC

IN

Music History and Literature

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

FALL, 1980

PREFACE TO THE EDITION

The following works were edited from photocopies of the autograph manuscripts. The autographs of the instrumental parts of the Concerto in F major, Mus. ms. Bach St 275, and the Concerto in E-flat major, Mus. ms. Bach St 273, are located in the Staatsbibliothek Preussischer Kulturbesitz: Musikabteilung, Berlin, B.R.D.

A title page prefaces the manuscript instrumental parts of the Concerto in F major. It includes the key of the Concerto as well as the full title, "Concerto per il Cembalo concertato accompagnato da 2 Corni, 2 Flauti, 2 Violini, Viola e Basso," plus the composer's signature and date, February 27, 1787. Each of the instrumental parts is entitled with the name of the instrument, title of the movement and "Concerto," except for the keyboard. In the latter part only the title of the movement and "Cembalo concertato" are given.

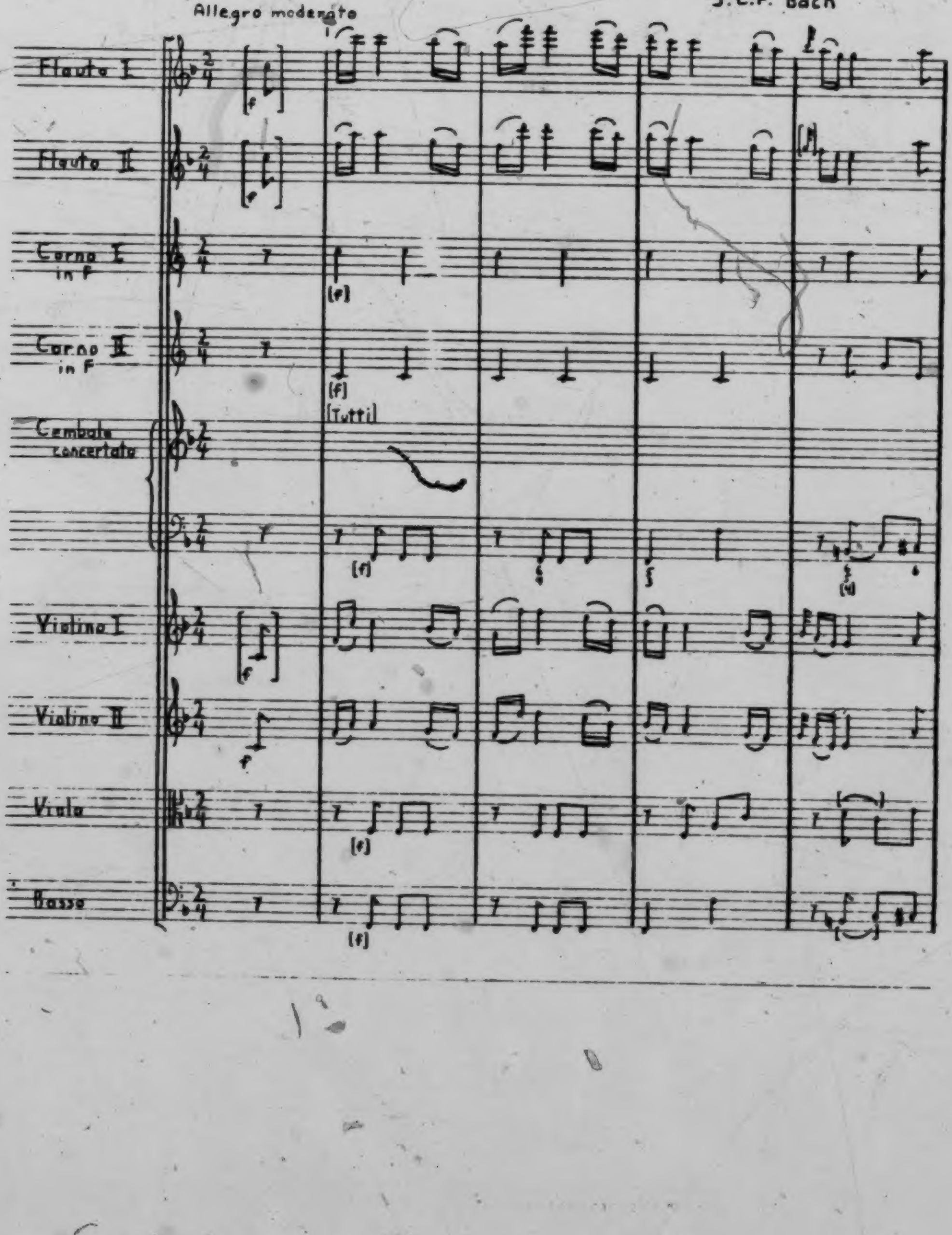
The manuscript instrumental parts of the Concerto in E-flat major are also prefaced by a title page. The latter includes the title of the work, "Concerto grosso per il Cembalo ô Piano Forte accompagnato da Due Corni Due Oboi obligati [sic], Due Violini, Violetta e Basso," plus the composer's signature and the date, 1792. All of the instrumental parts are headed with the name of the instrument, movement title and "Concerto." The keyboard part is identified as "Cembalo concertato."

I would like to express my gratitude to the Staatsbibliothek

Preussischer Kulturbesitz, Musikabteilung, in Berlin, for sending me excellent photocopies of the two Bach concertos.

Concerto in F Major

J.C.F. Bach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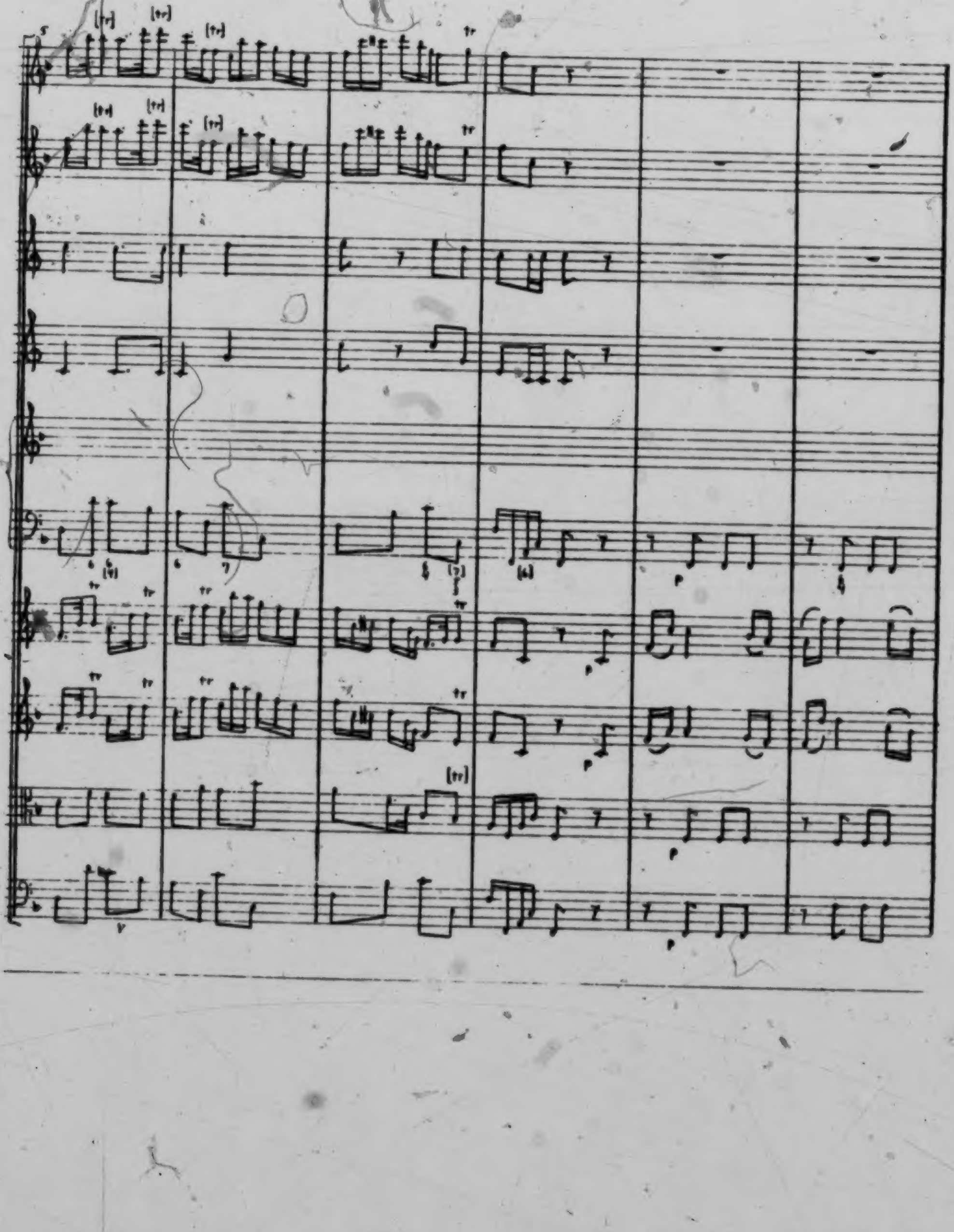
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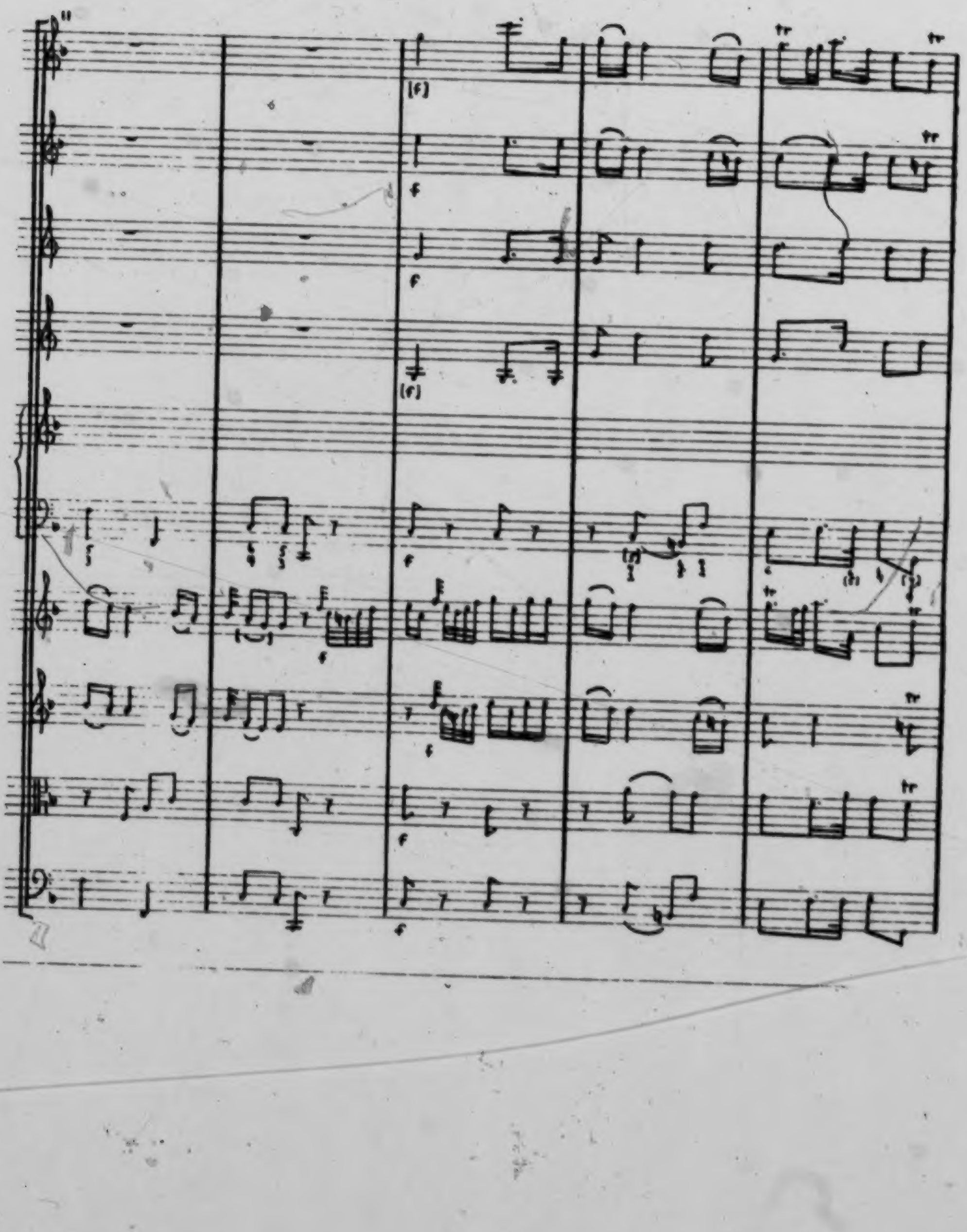
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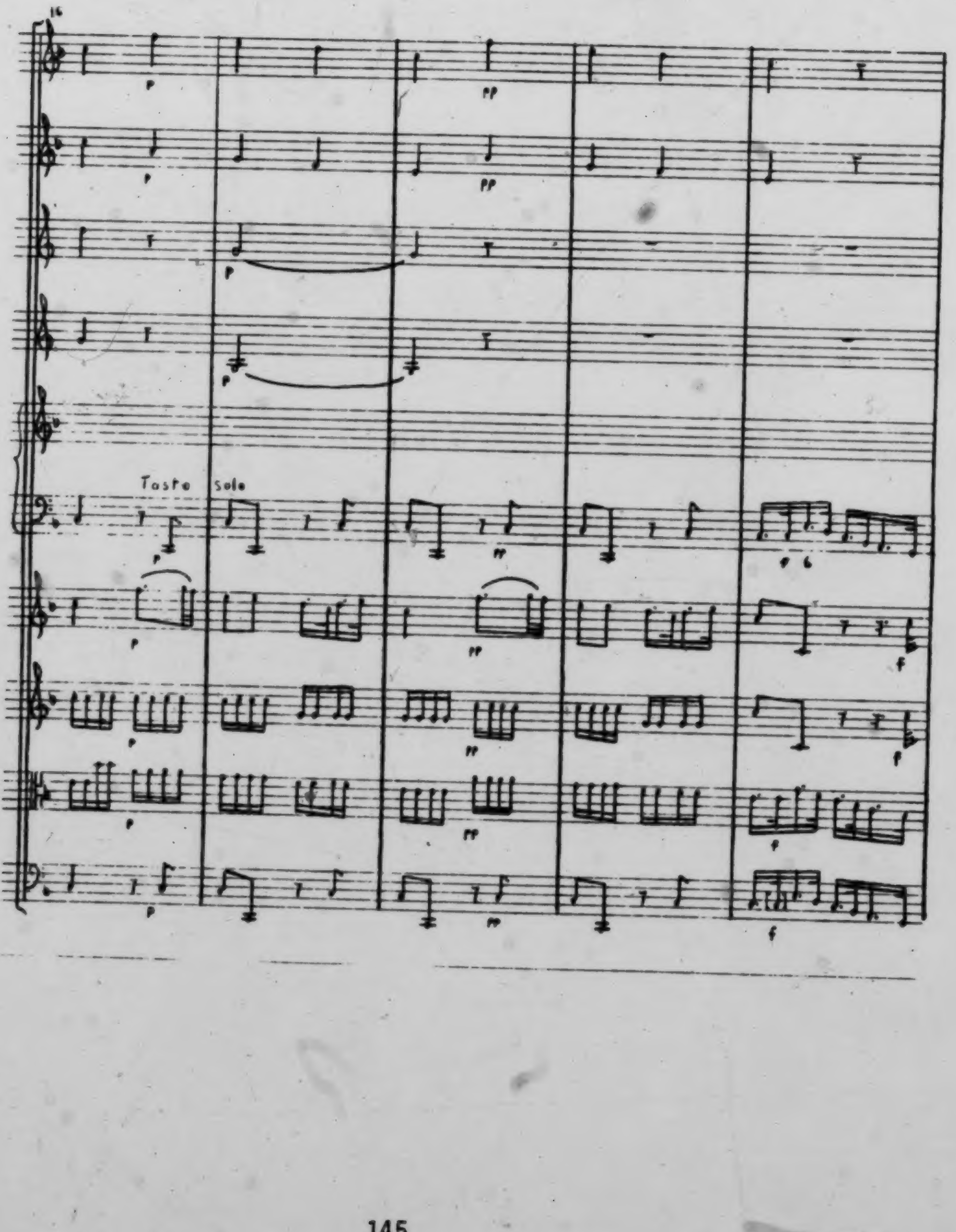
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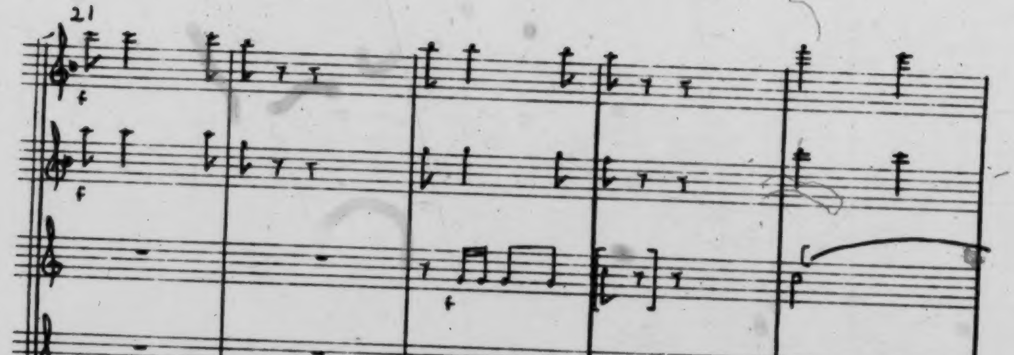
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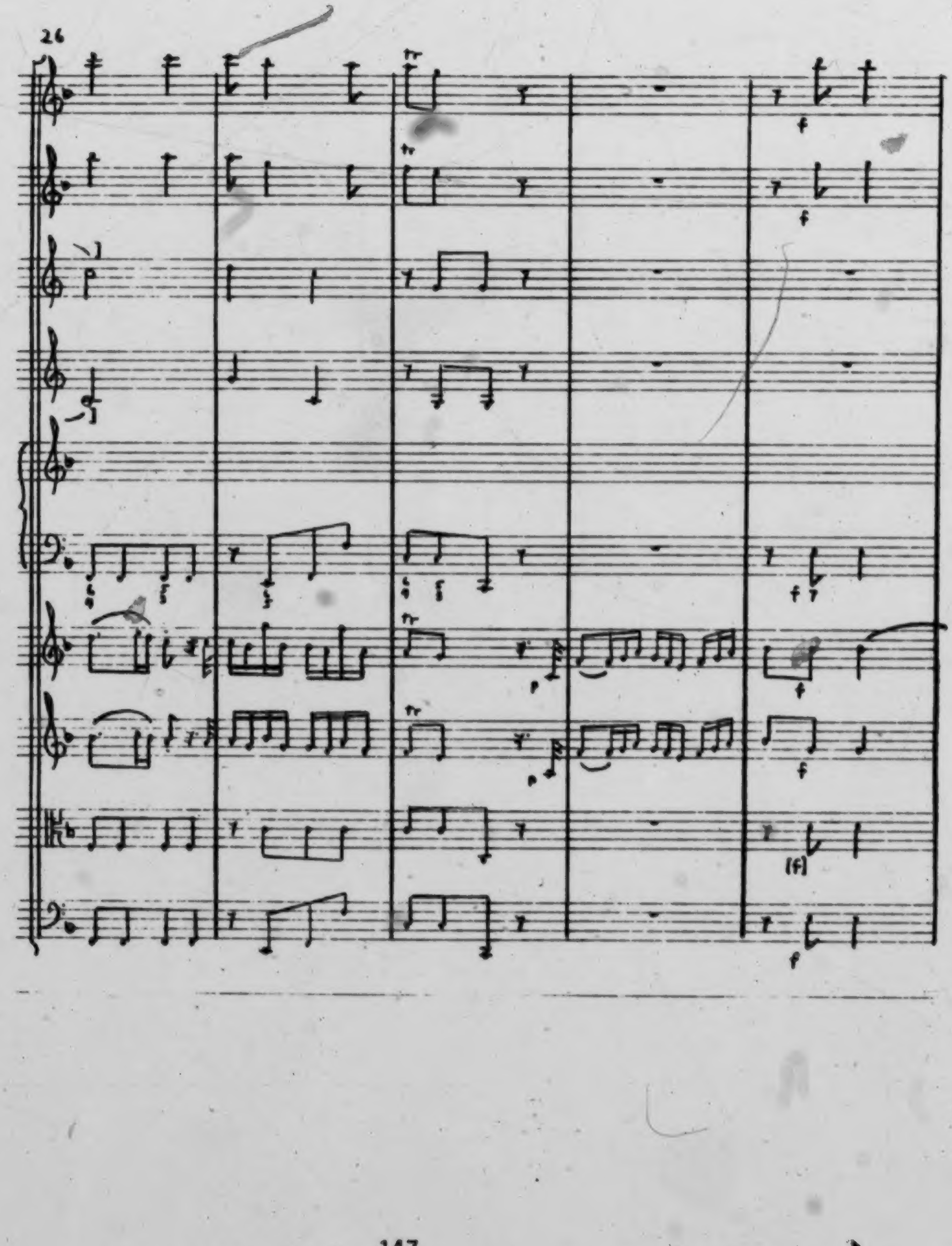
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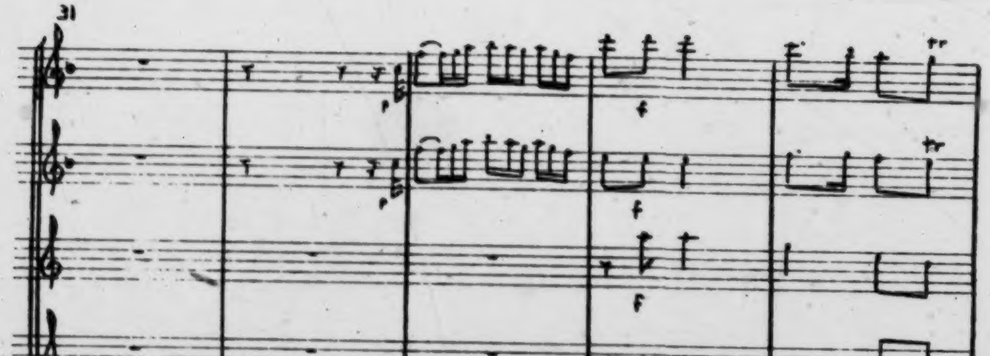
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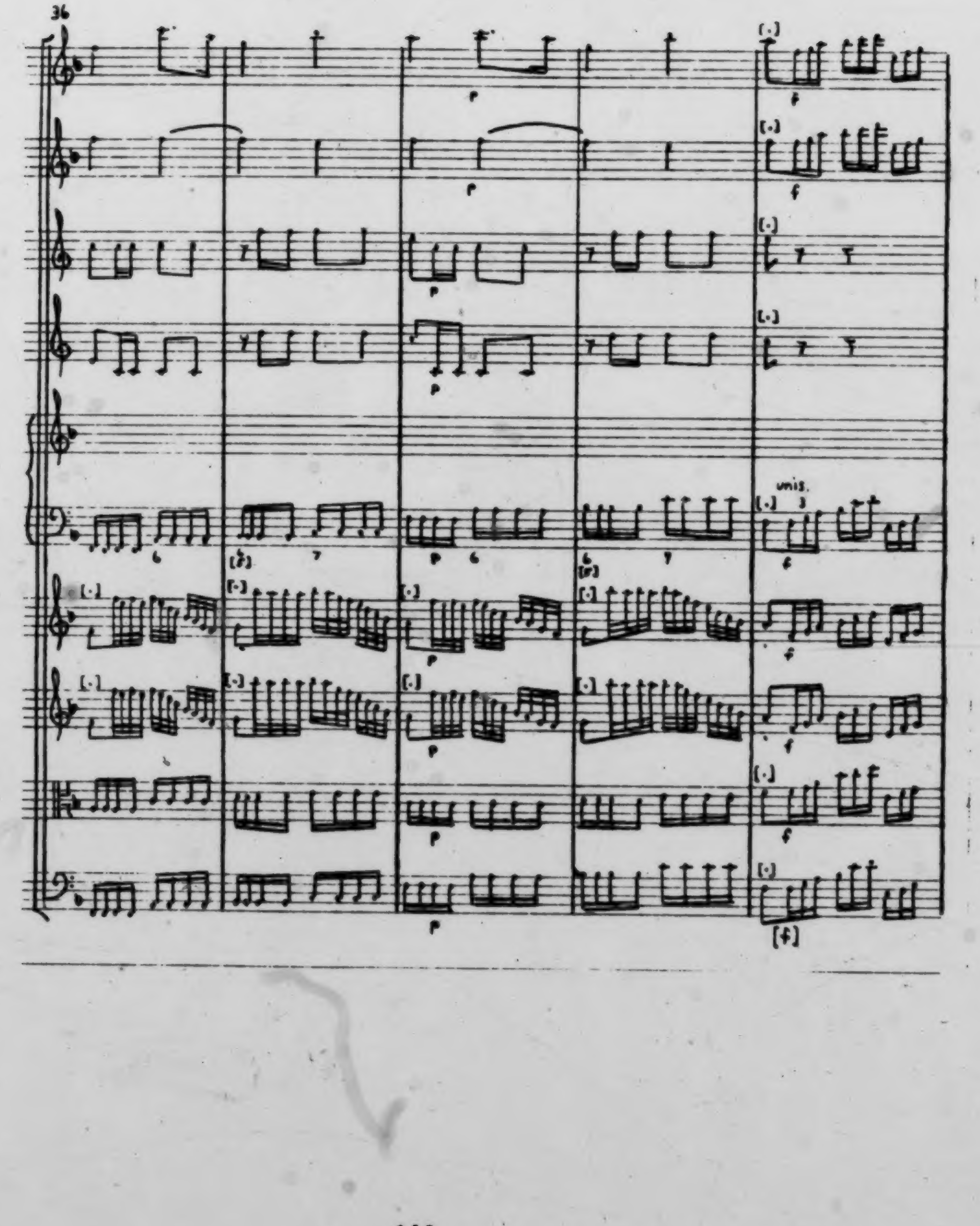
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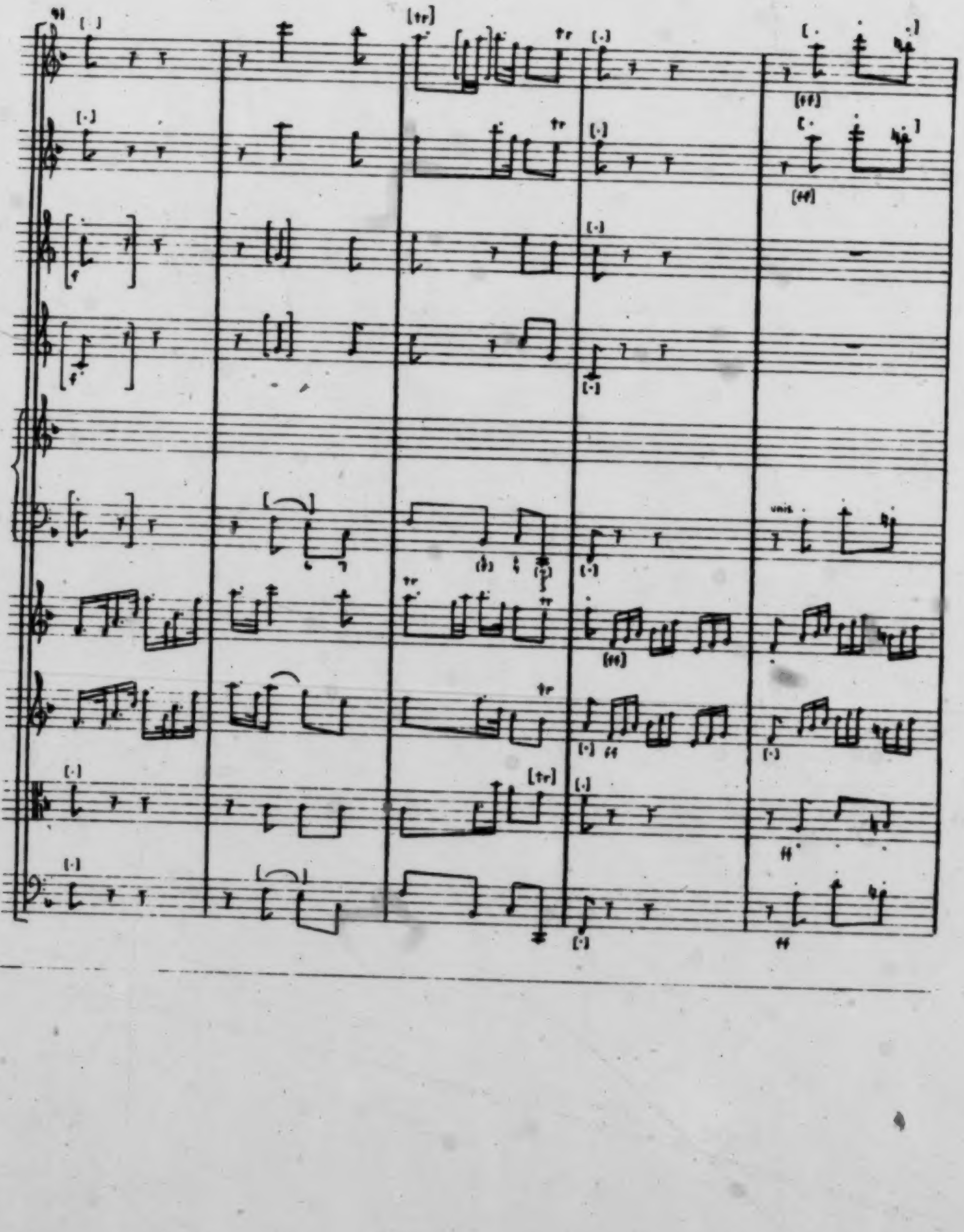
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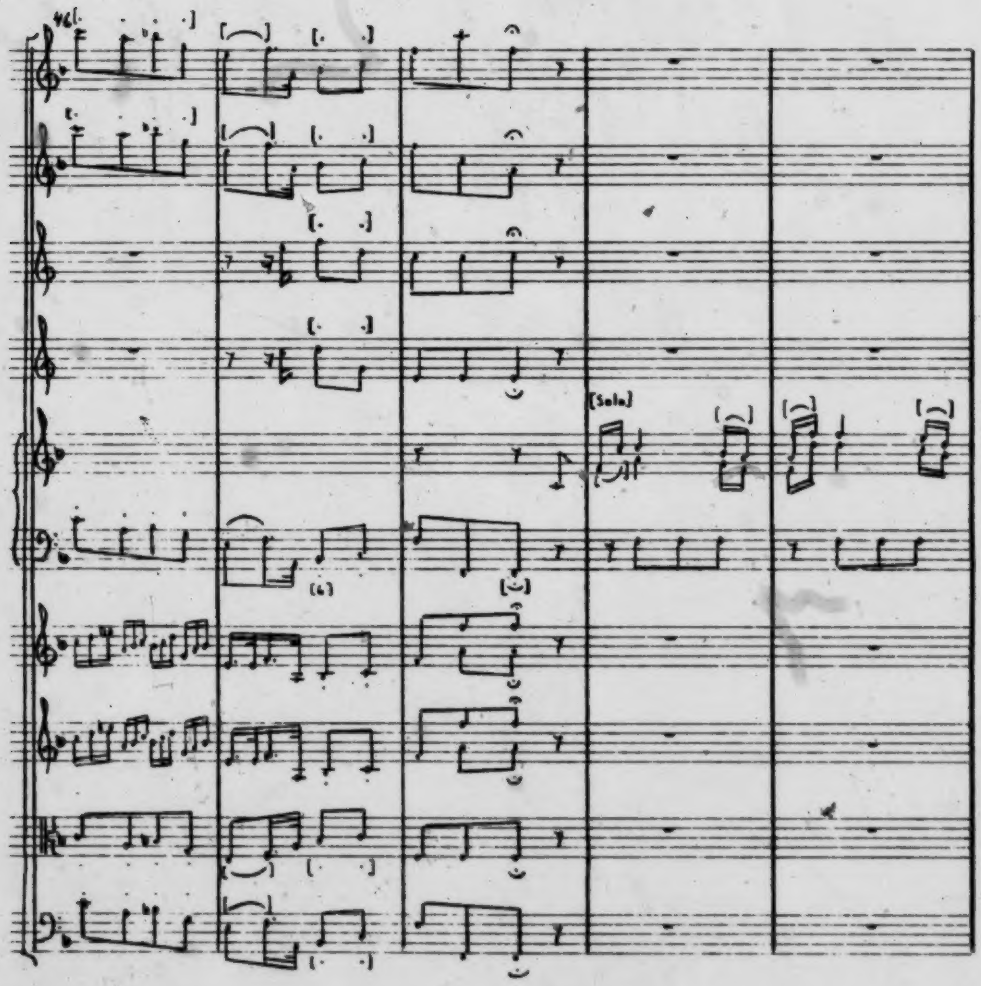
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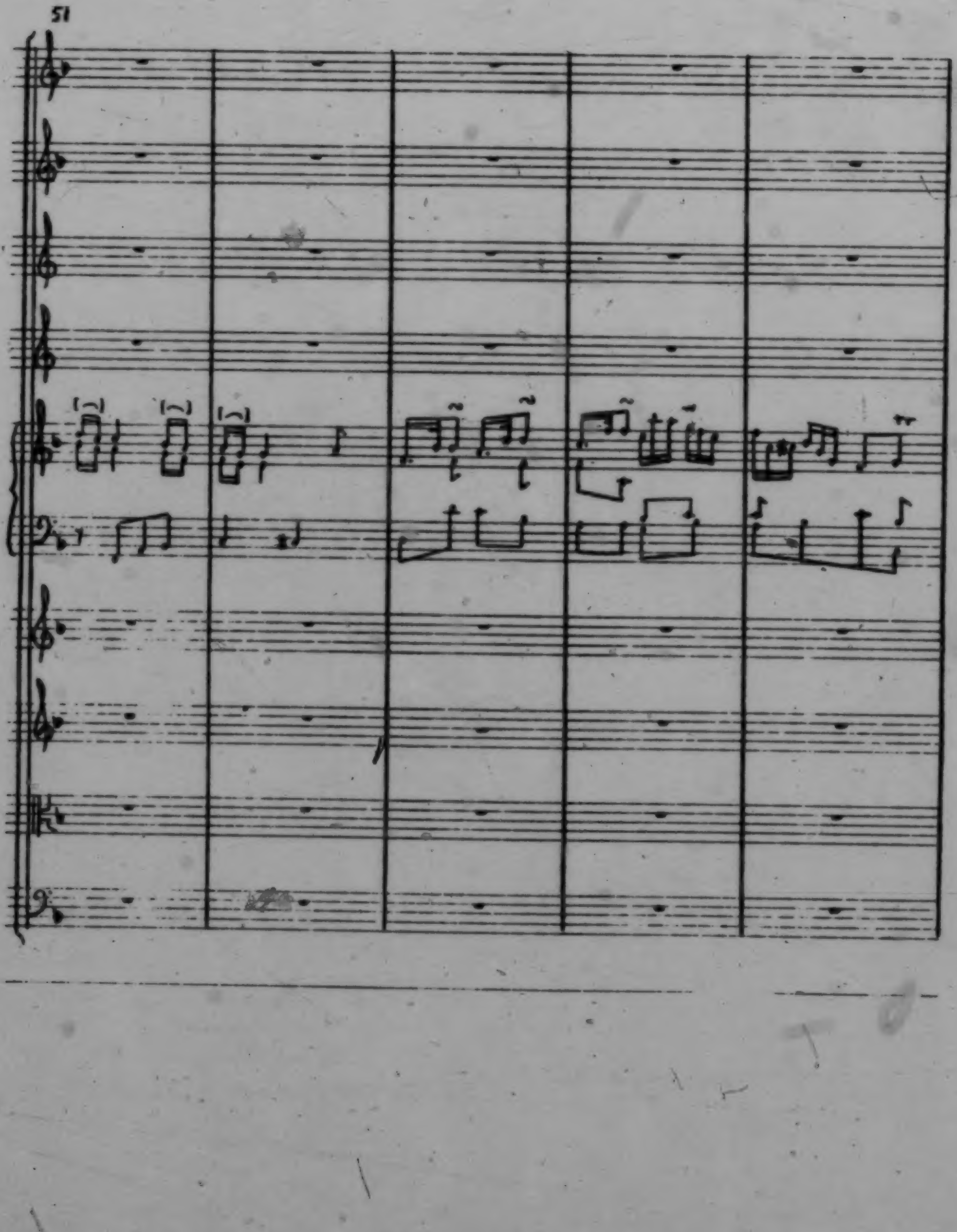
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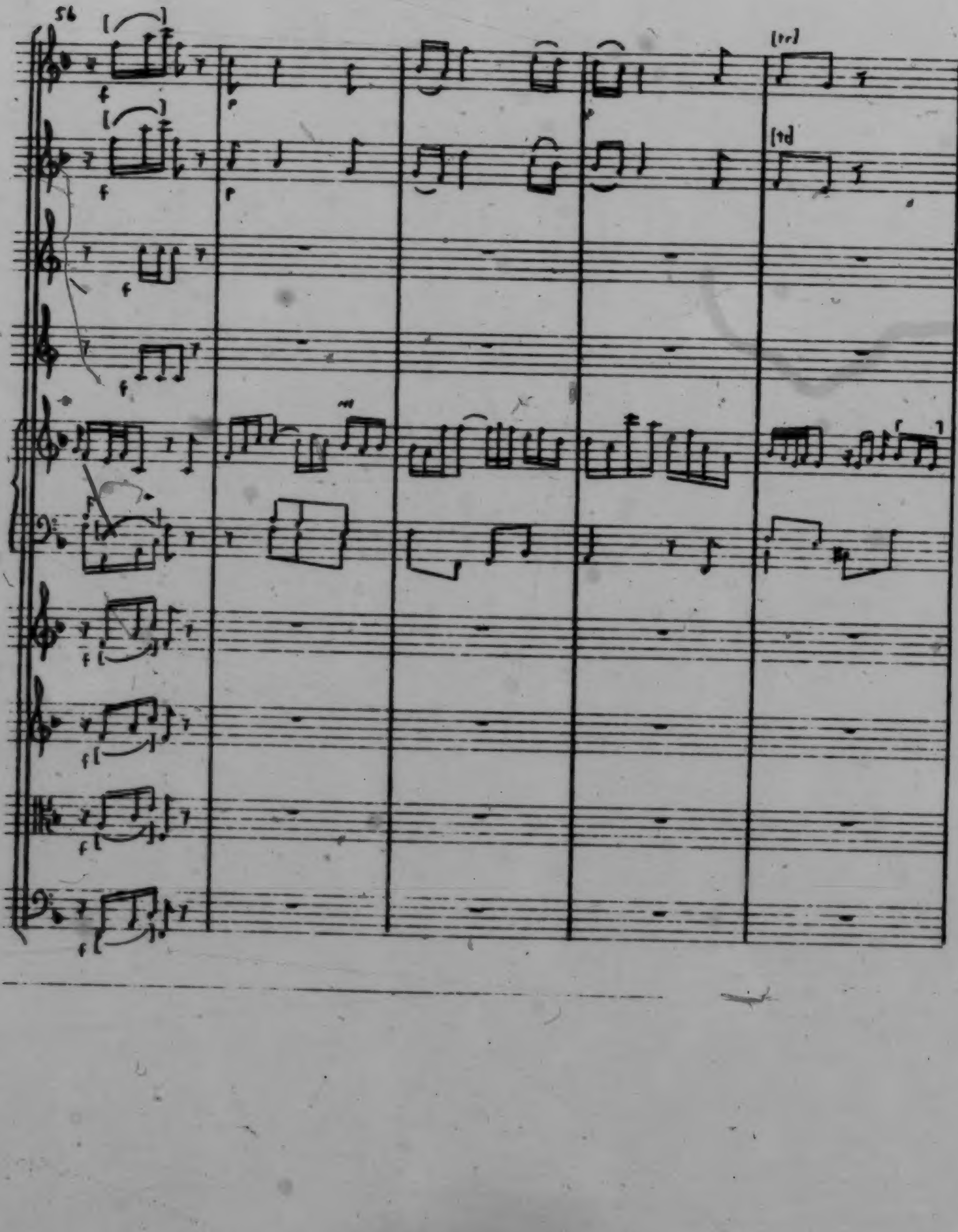
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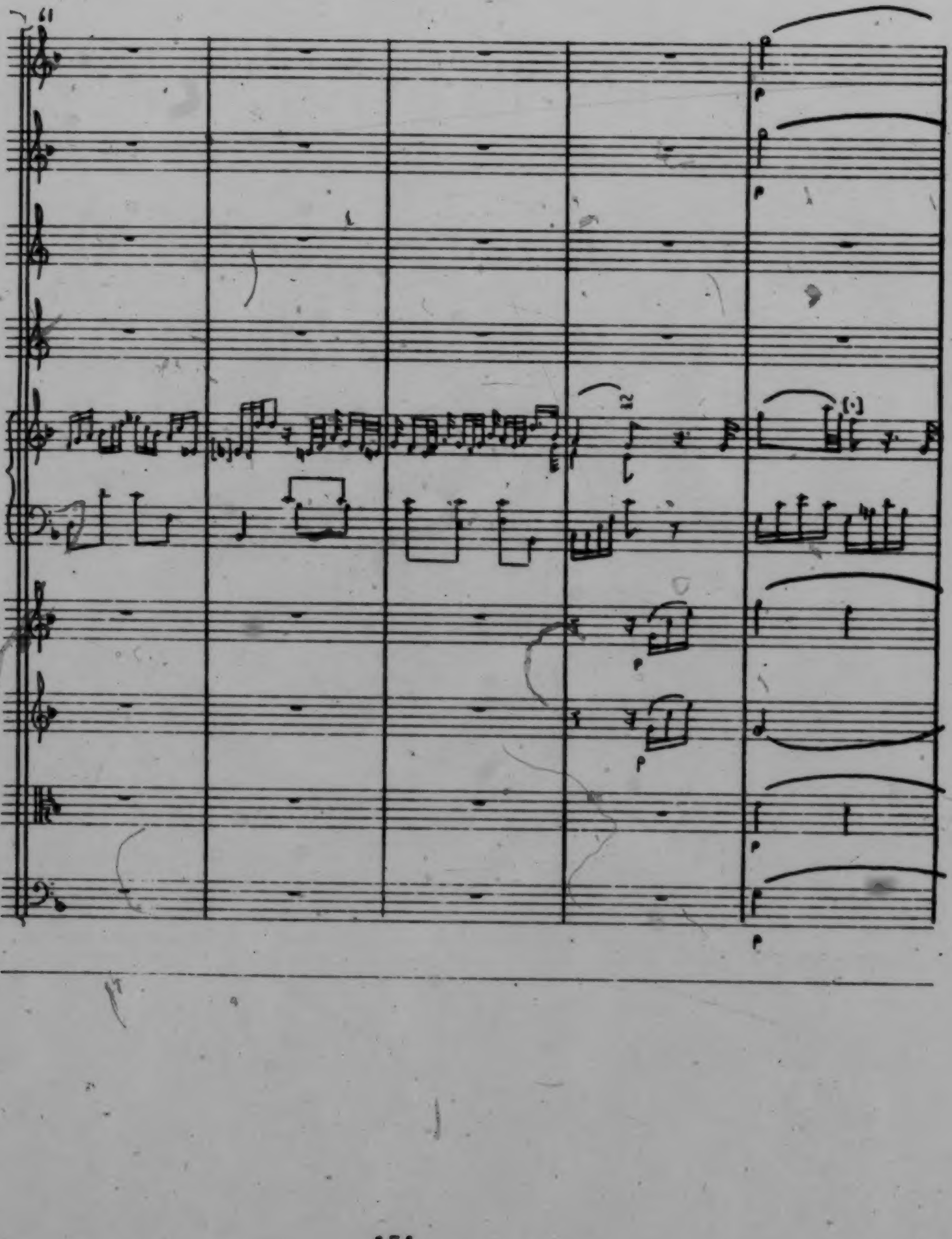

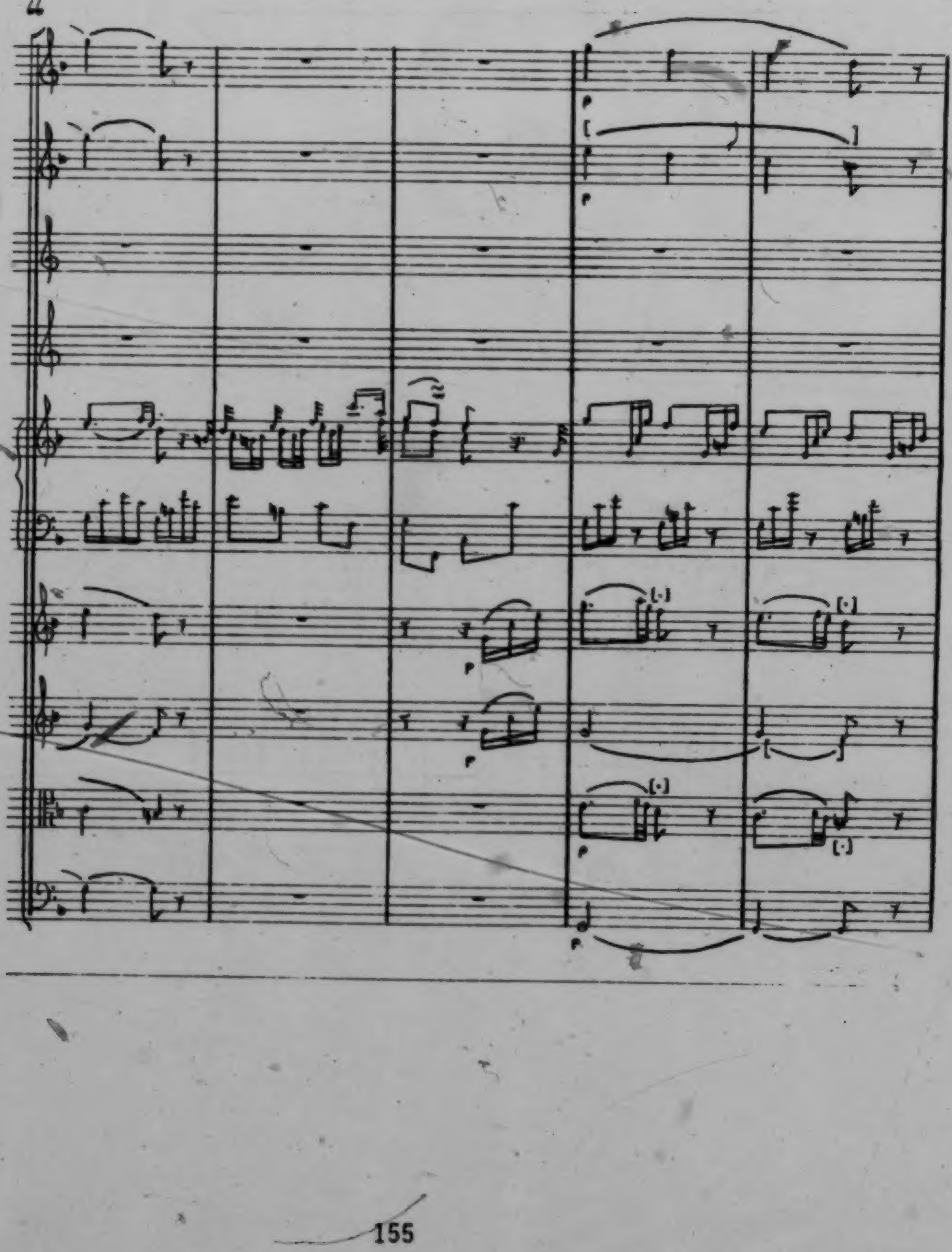

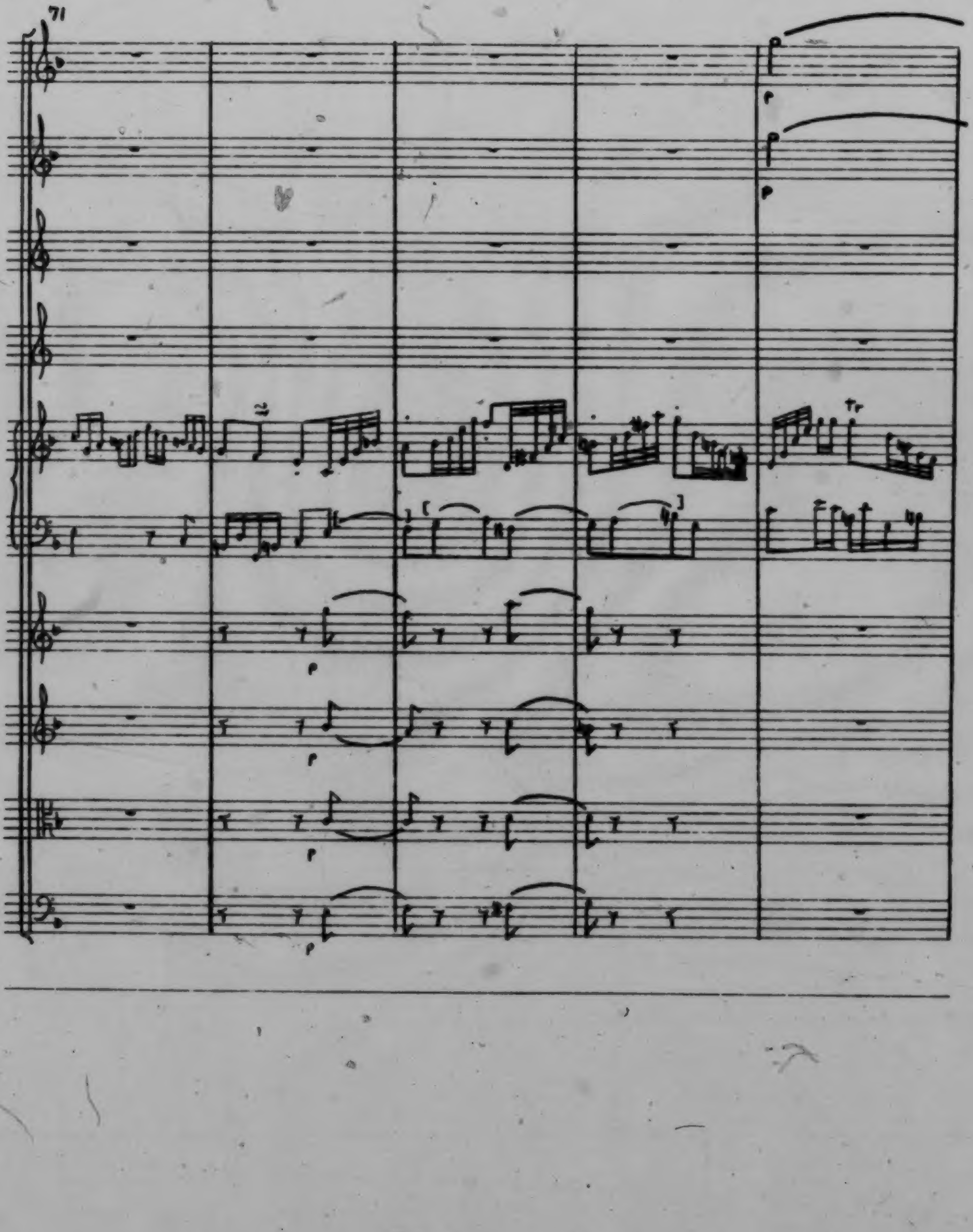
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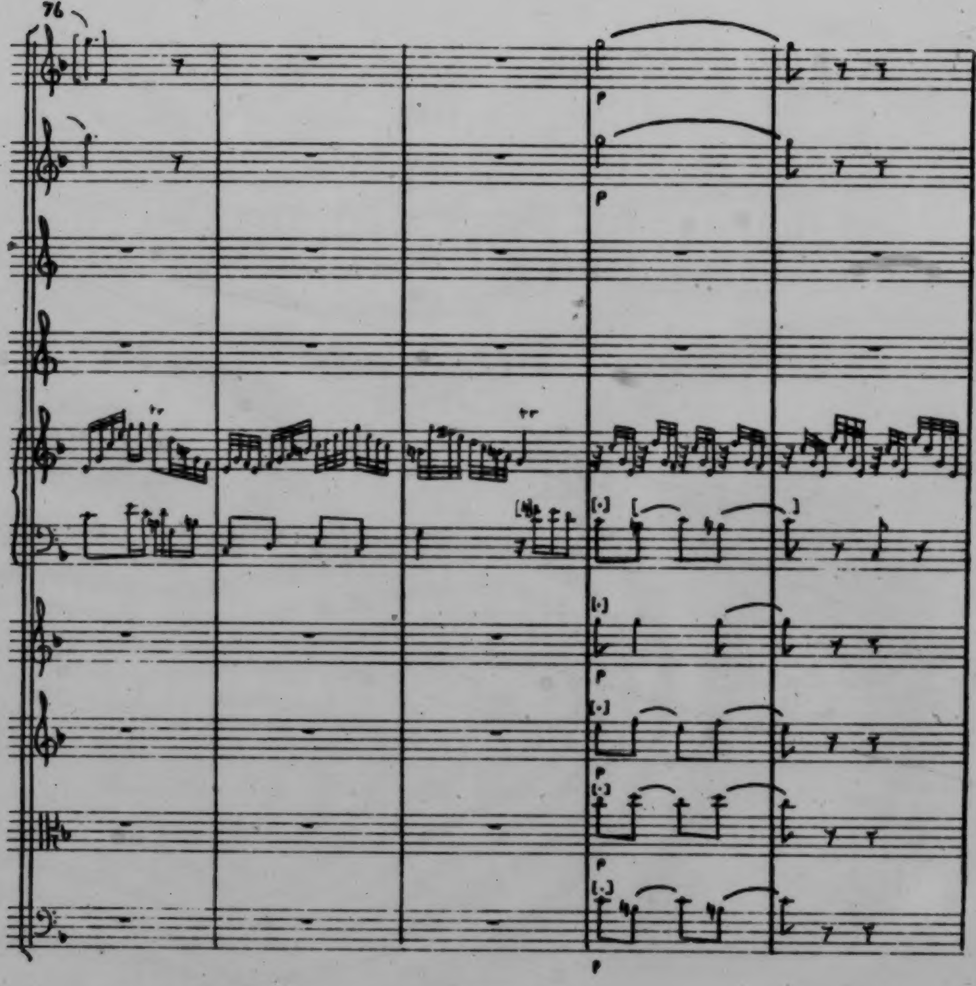
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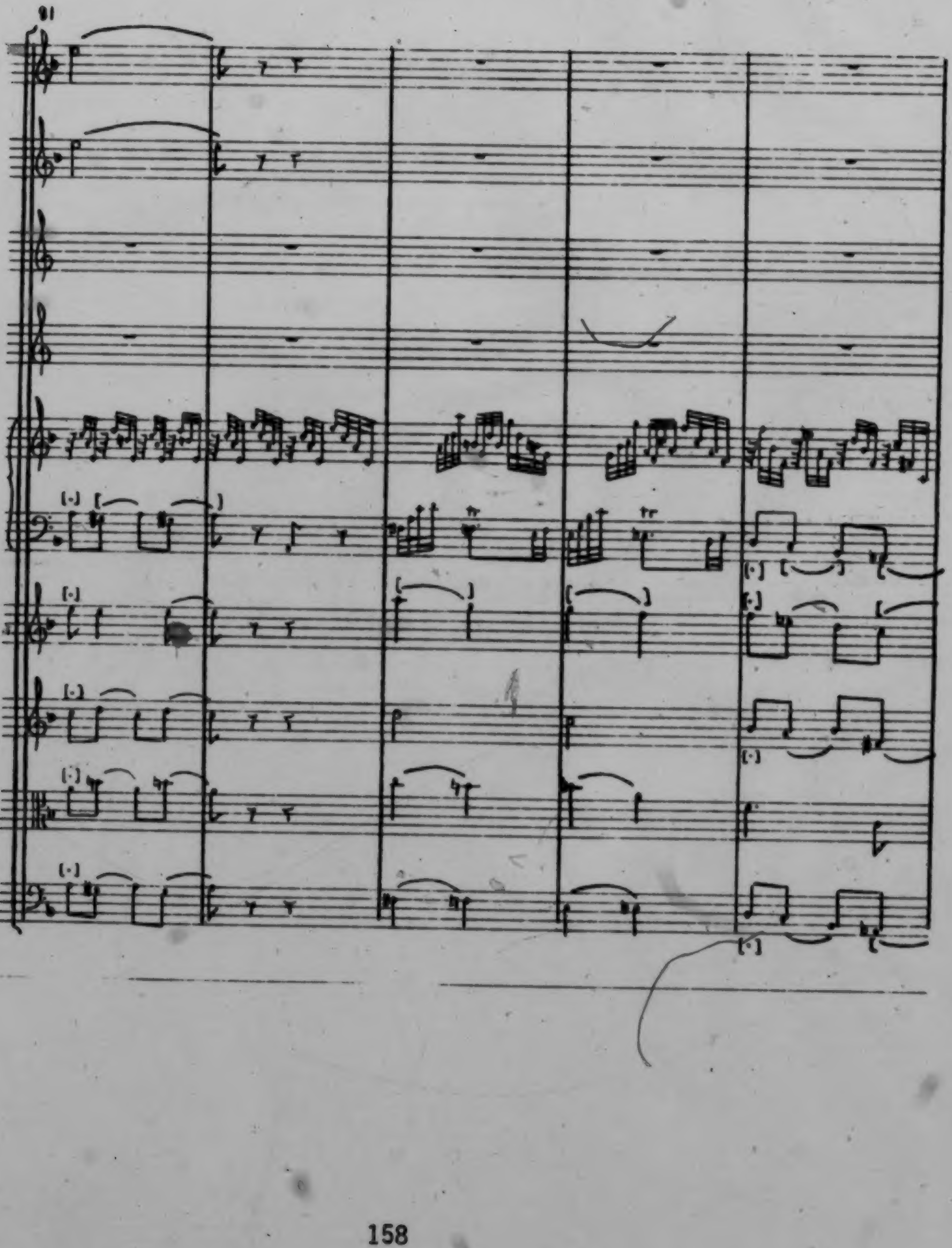
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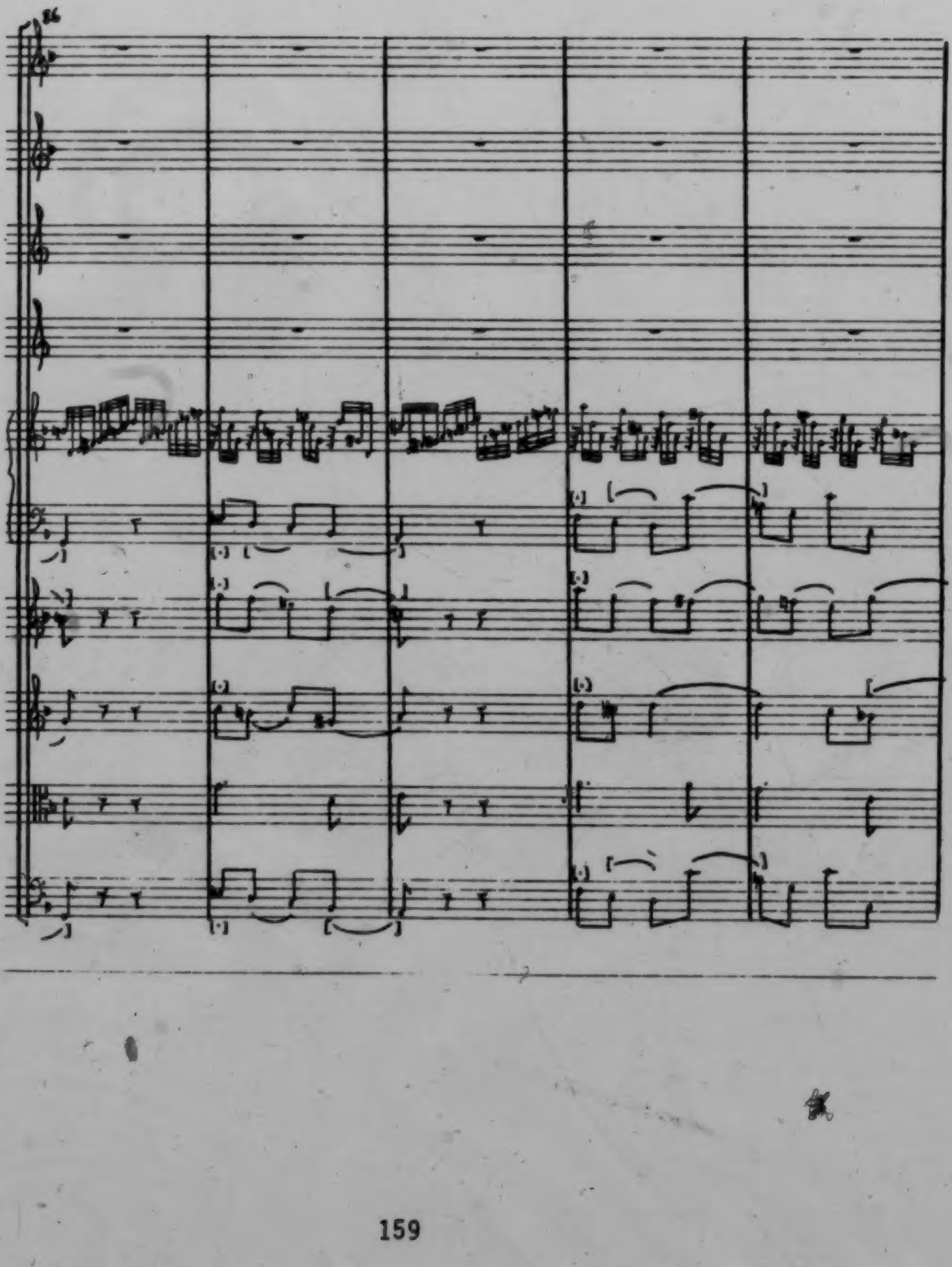
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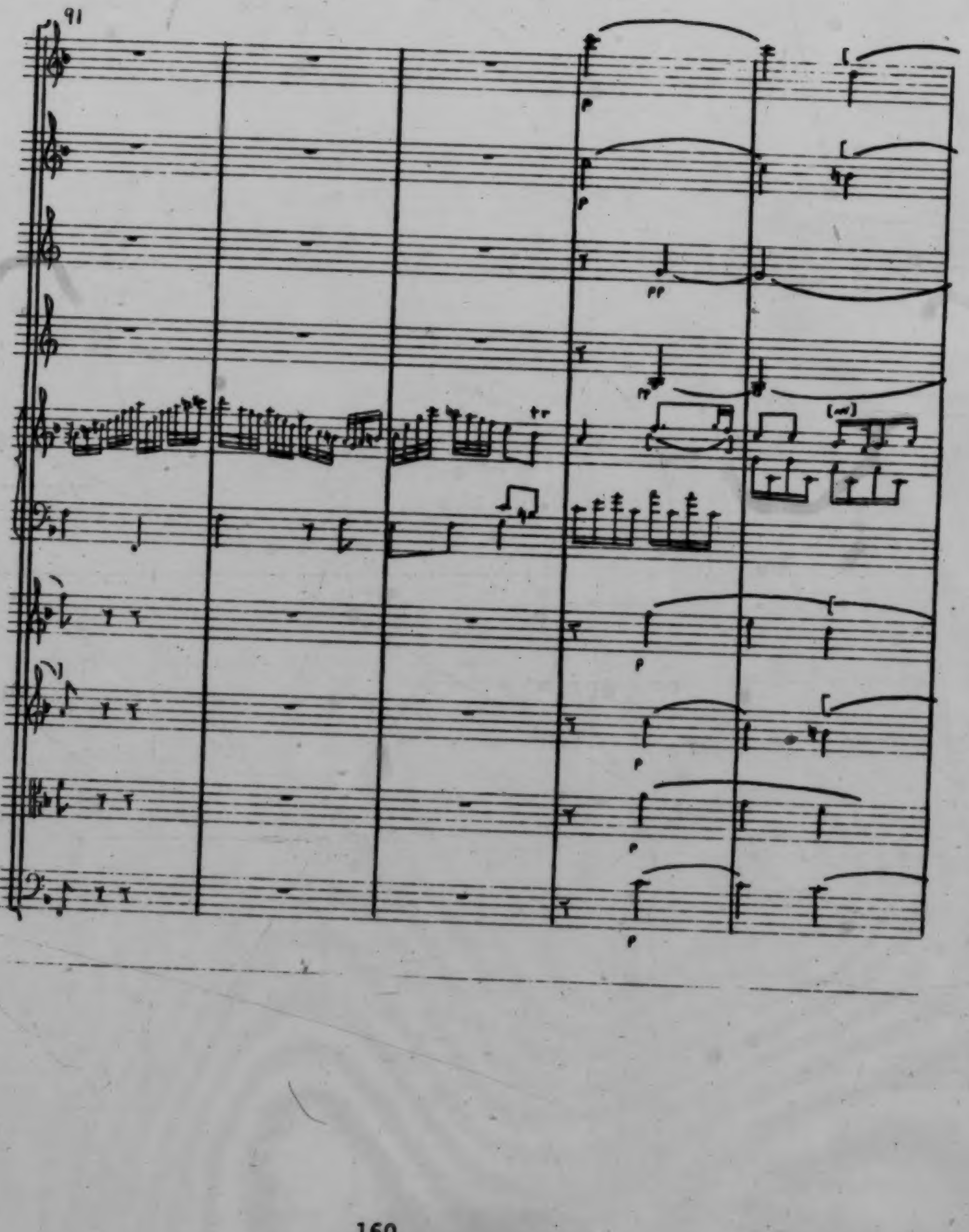
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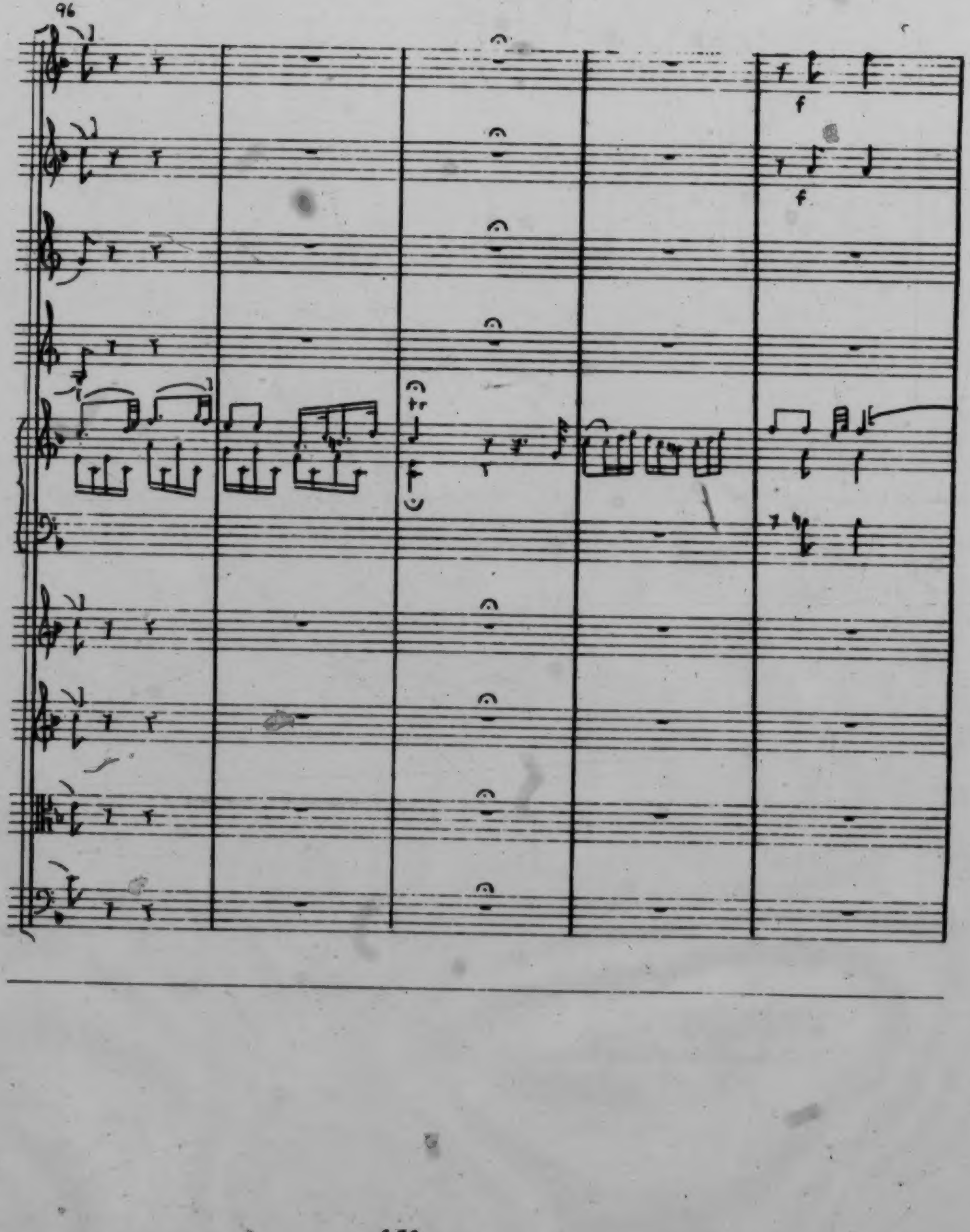
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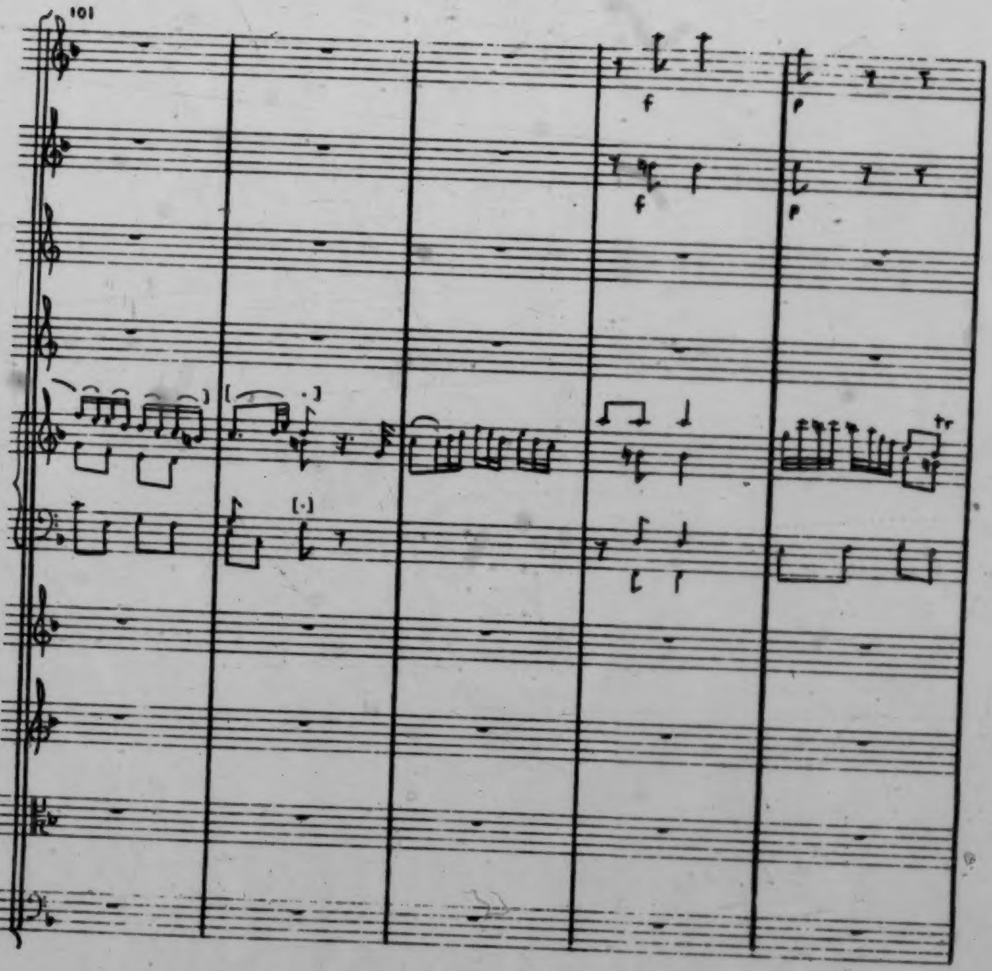
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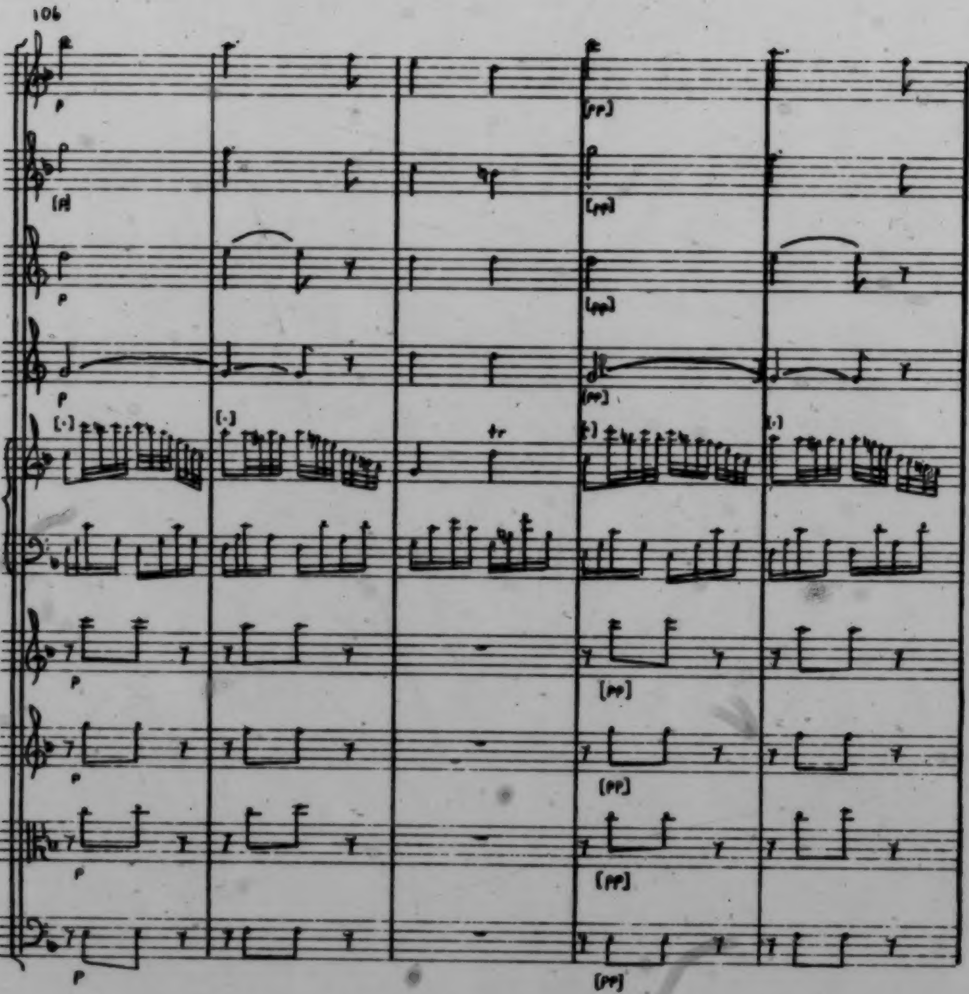
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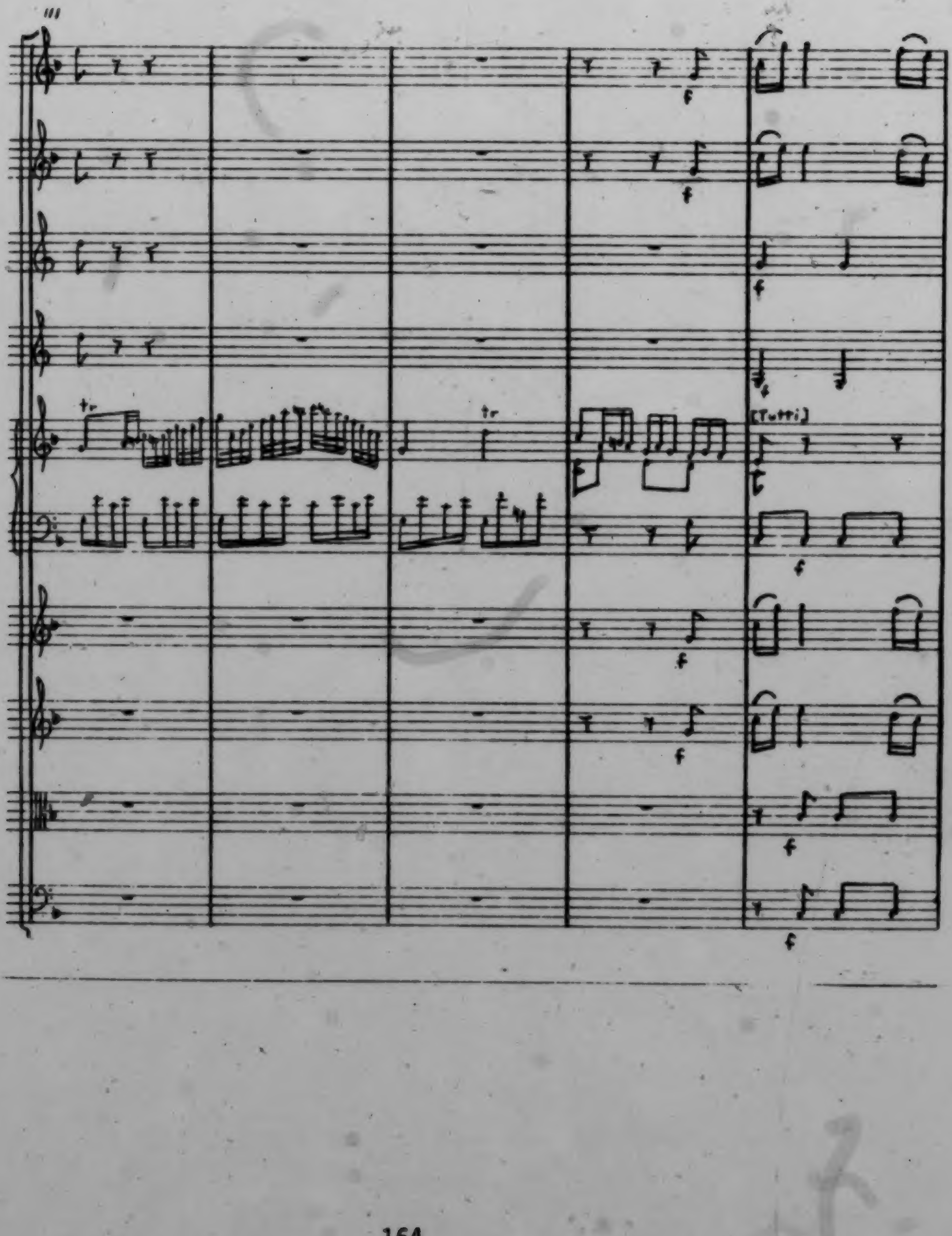
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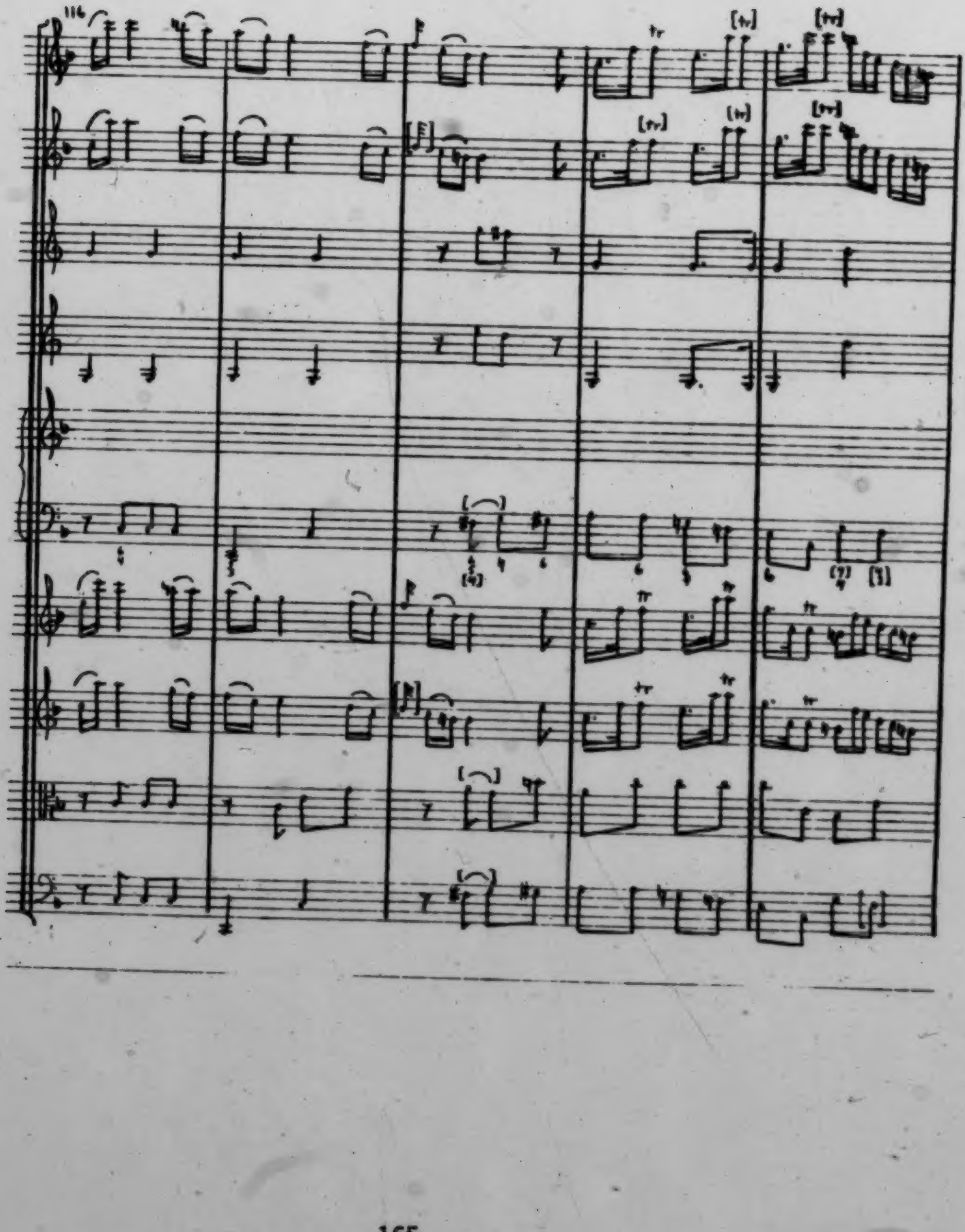
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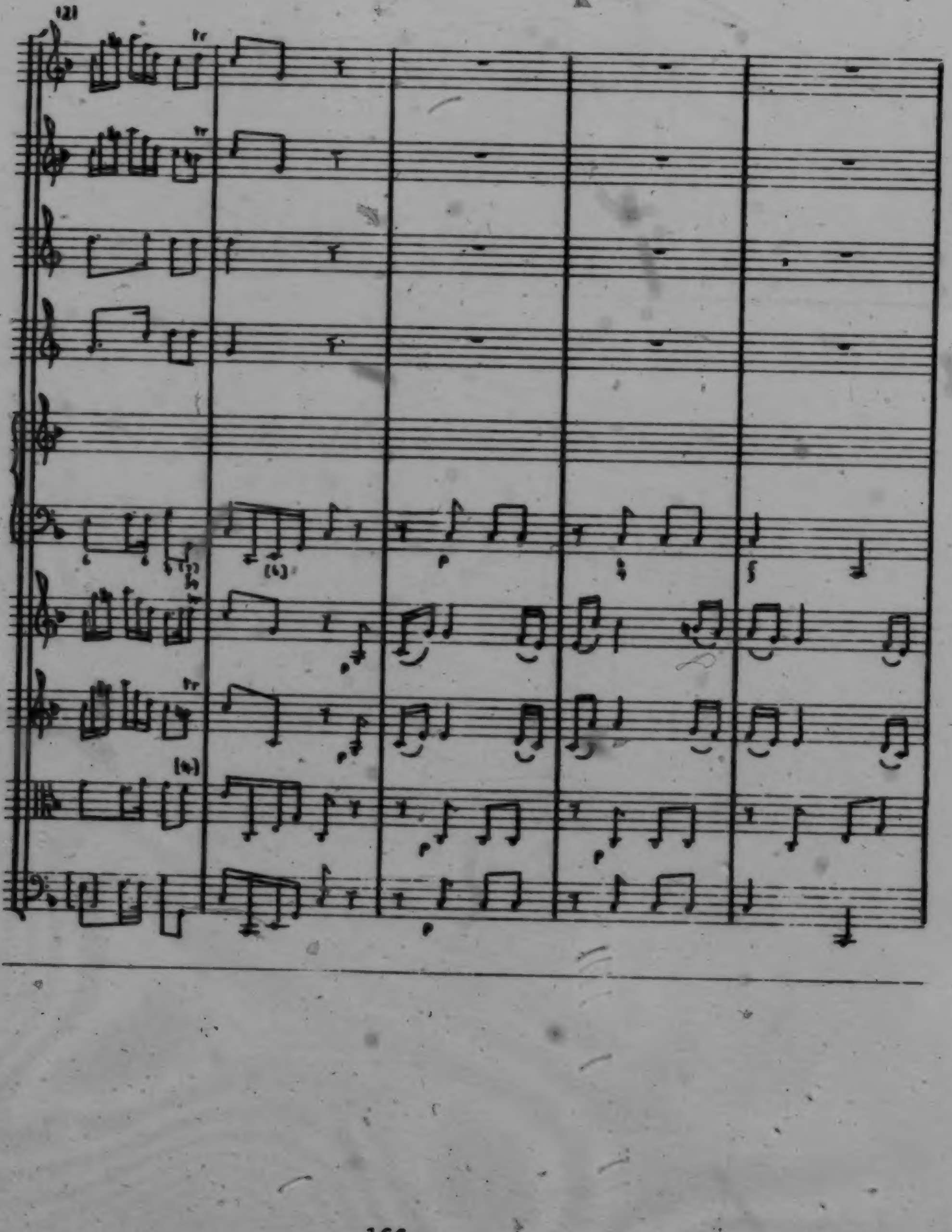

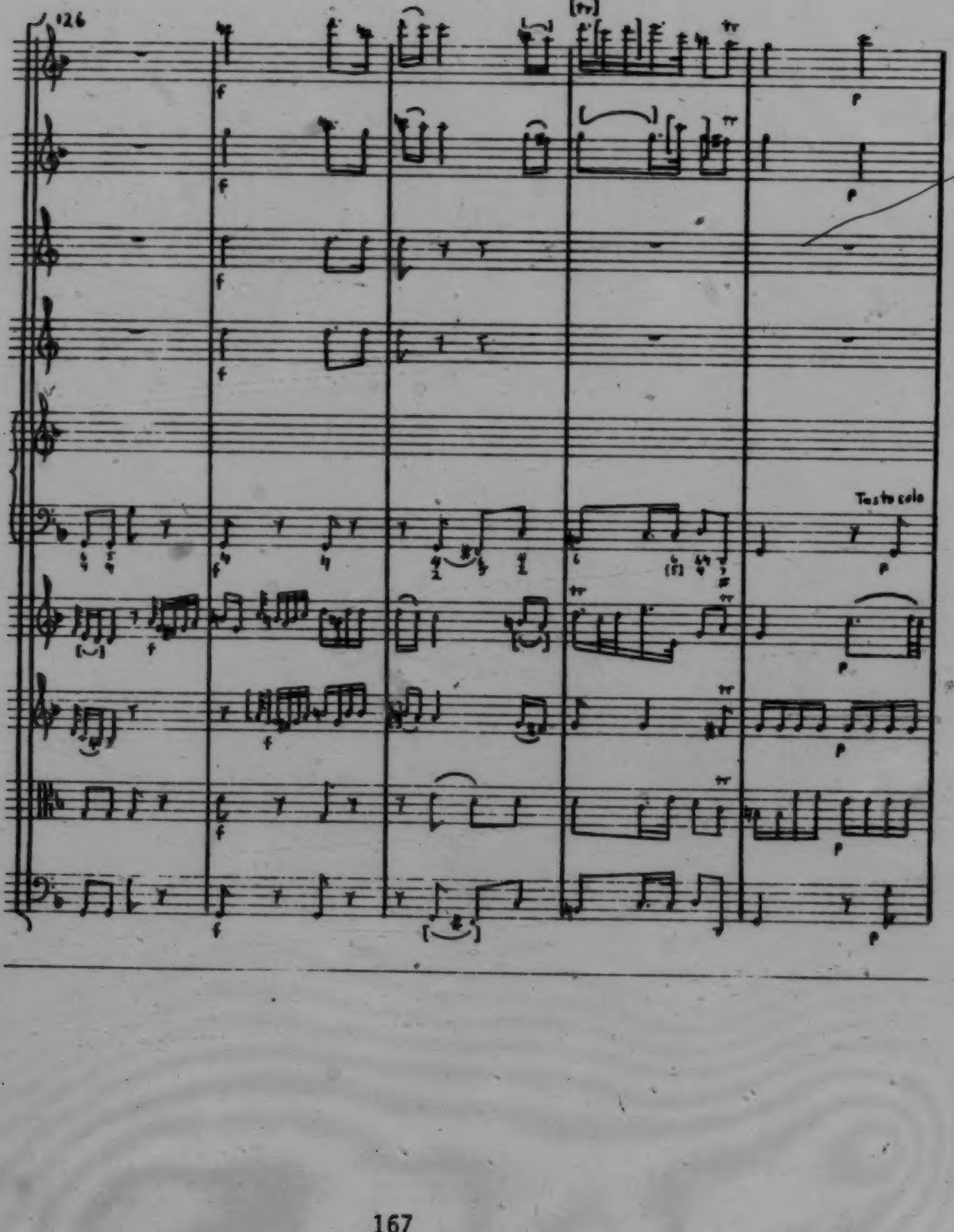
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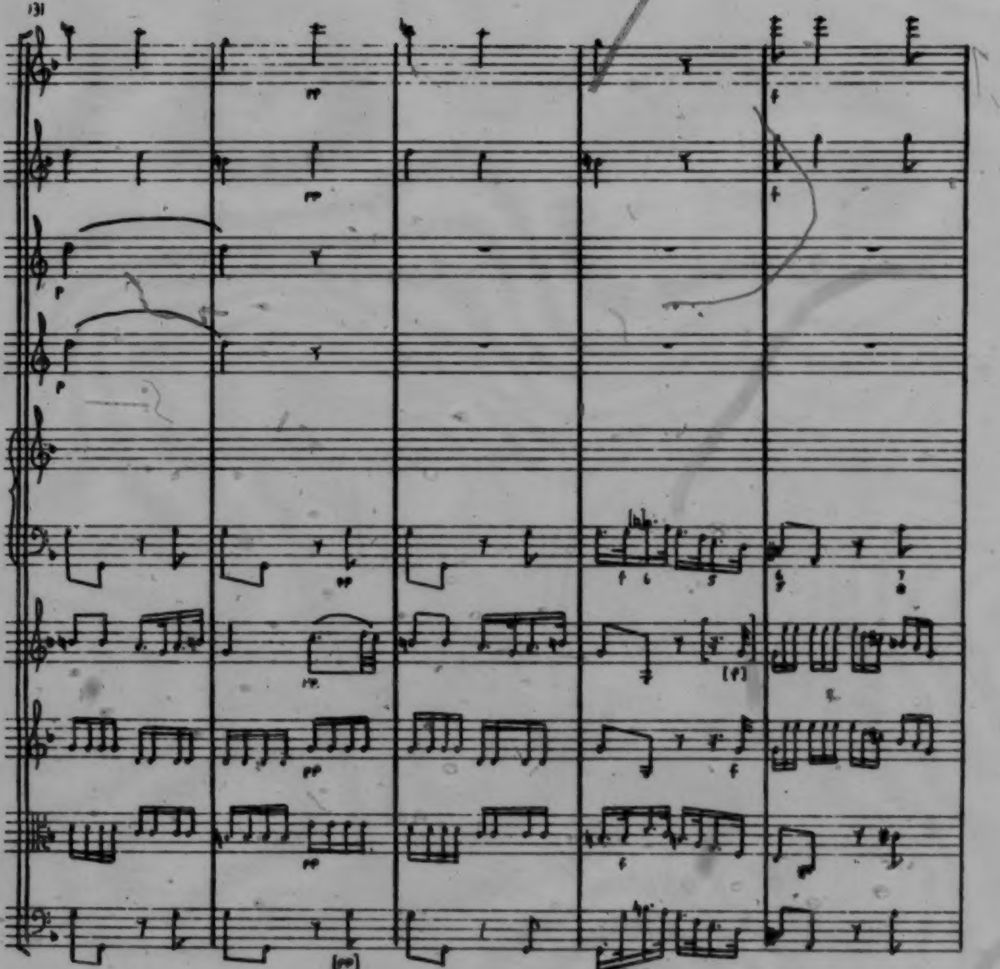
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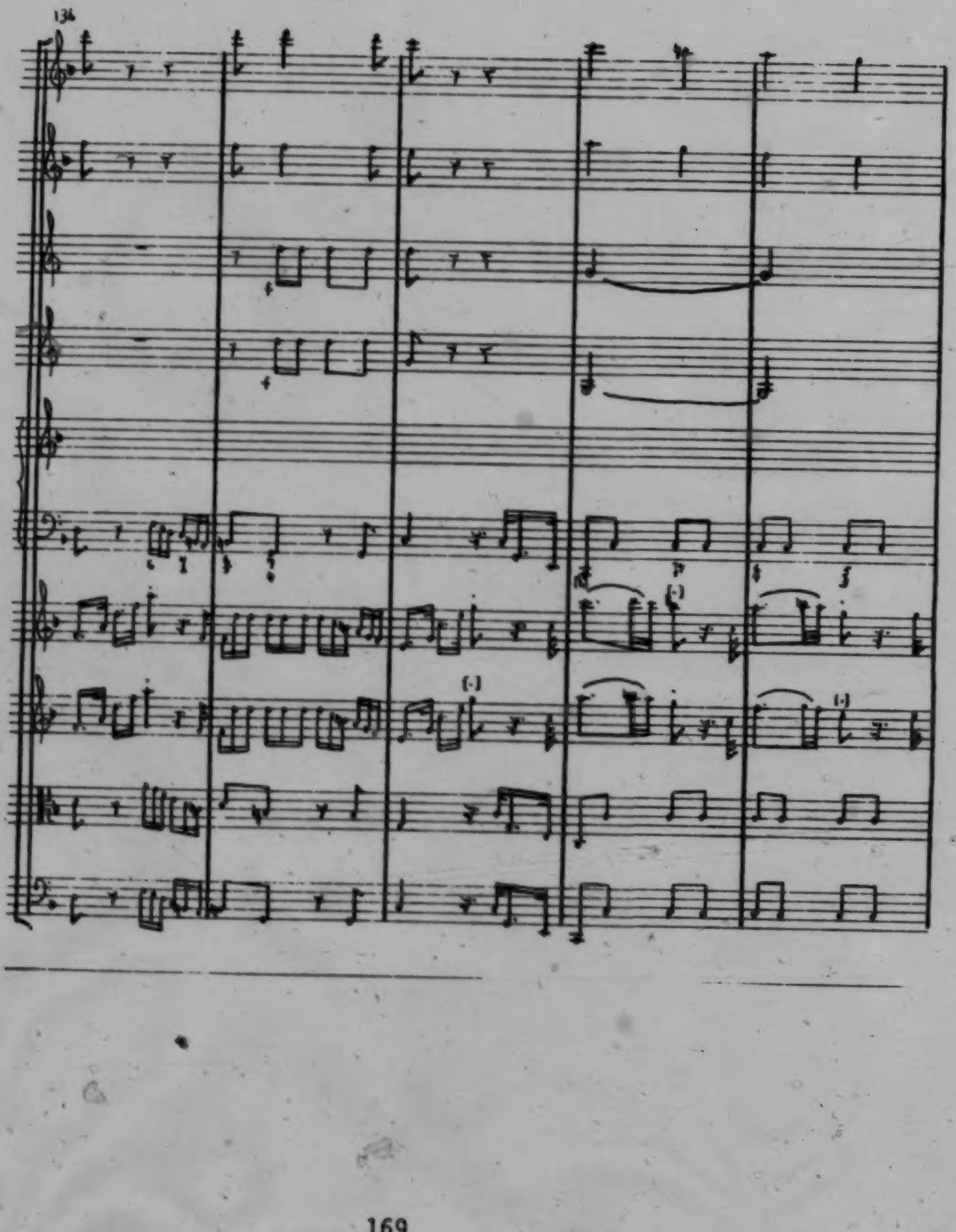
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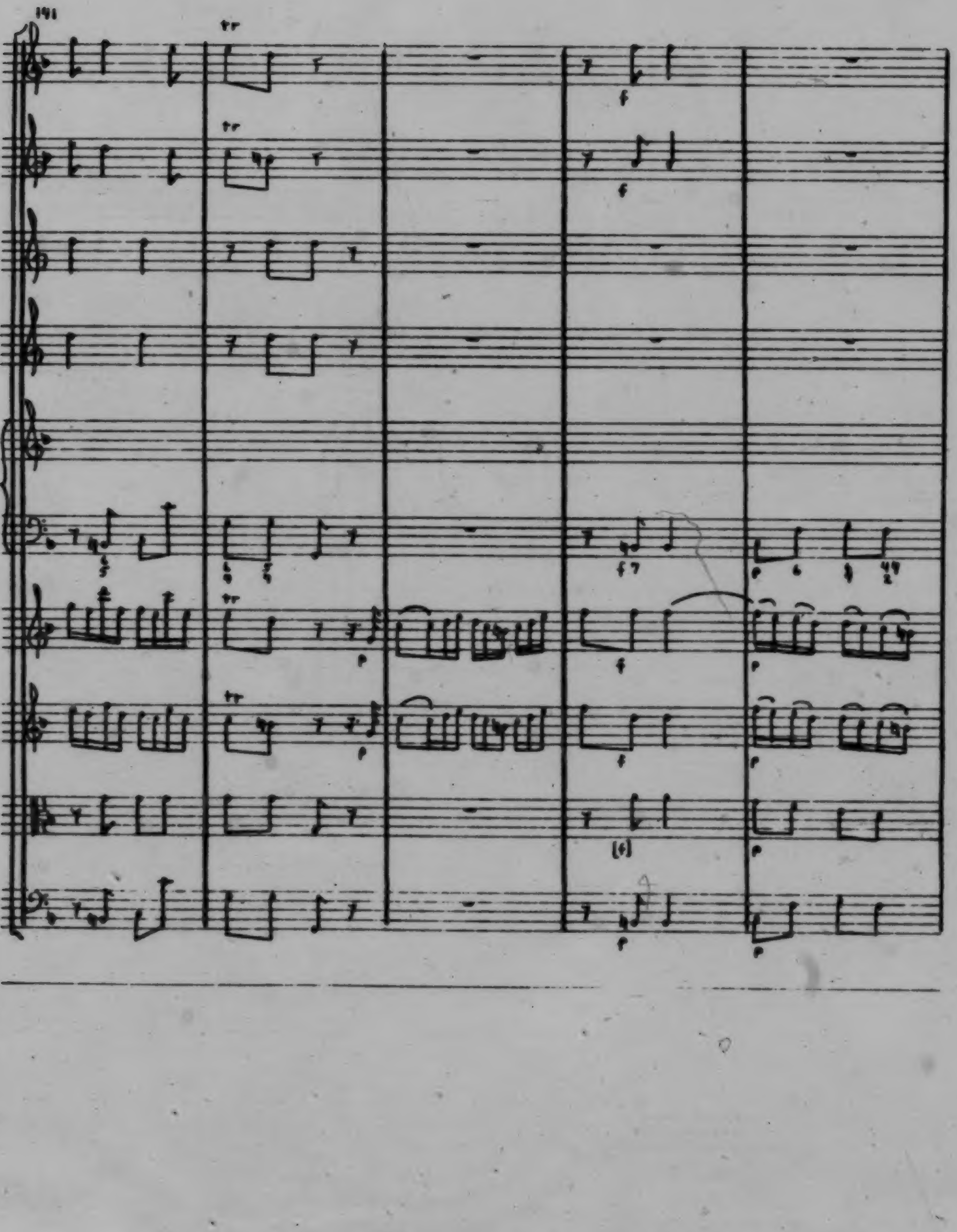
141
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tr
tr
f
f
p
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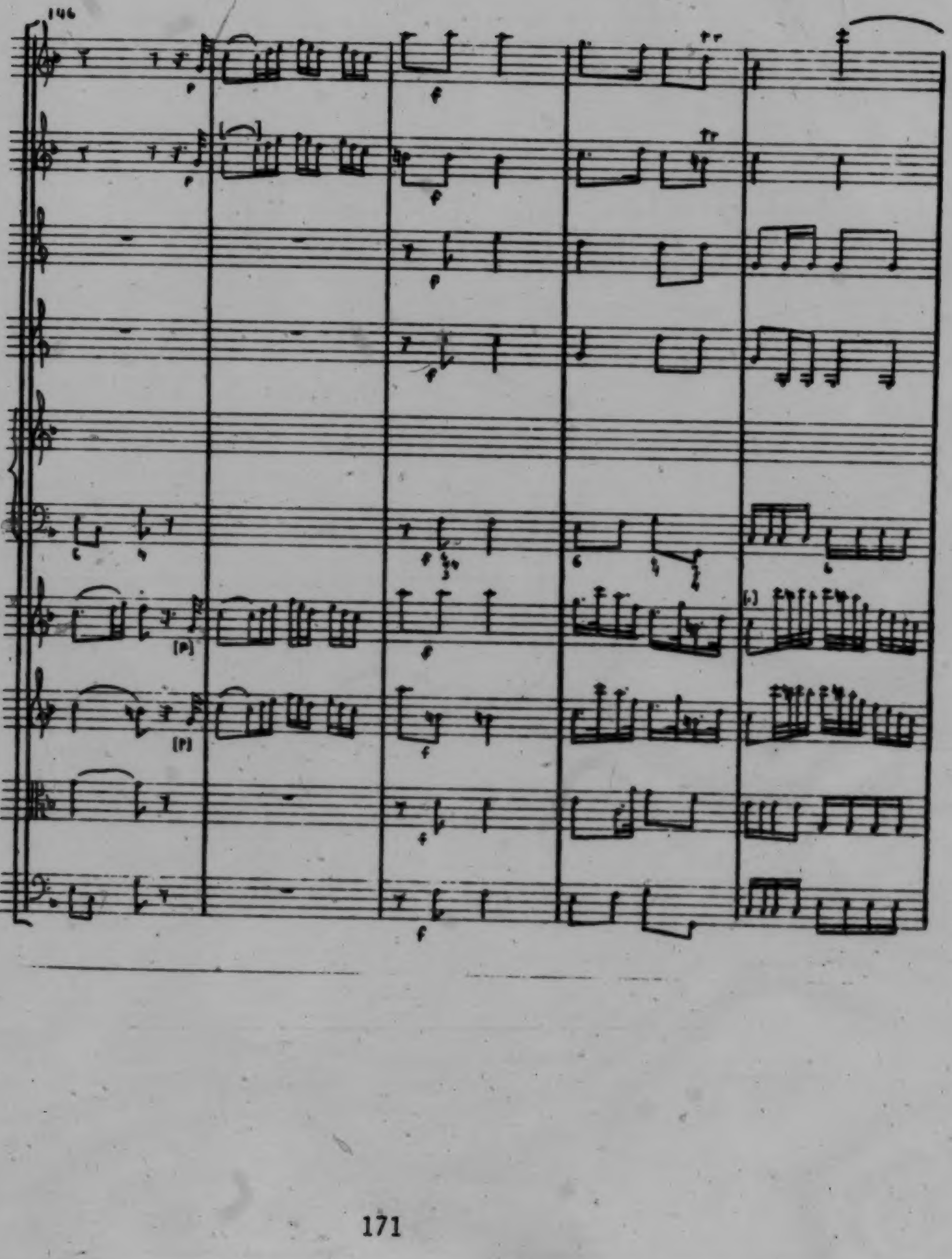
146
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p
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f
f
f
f
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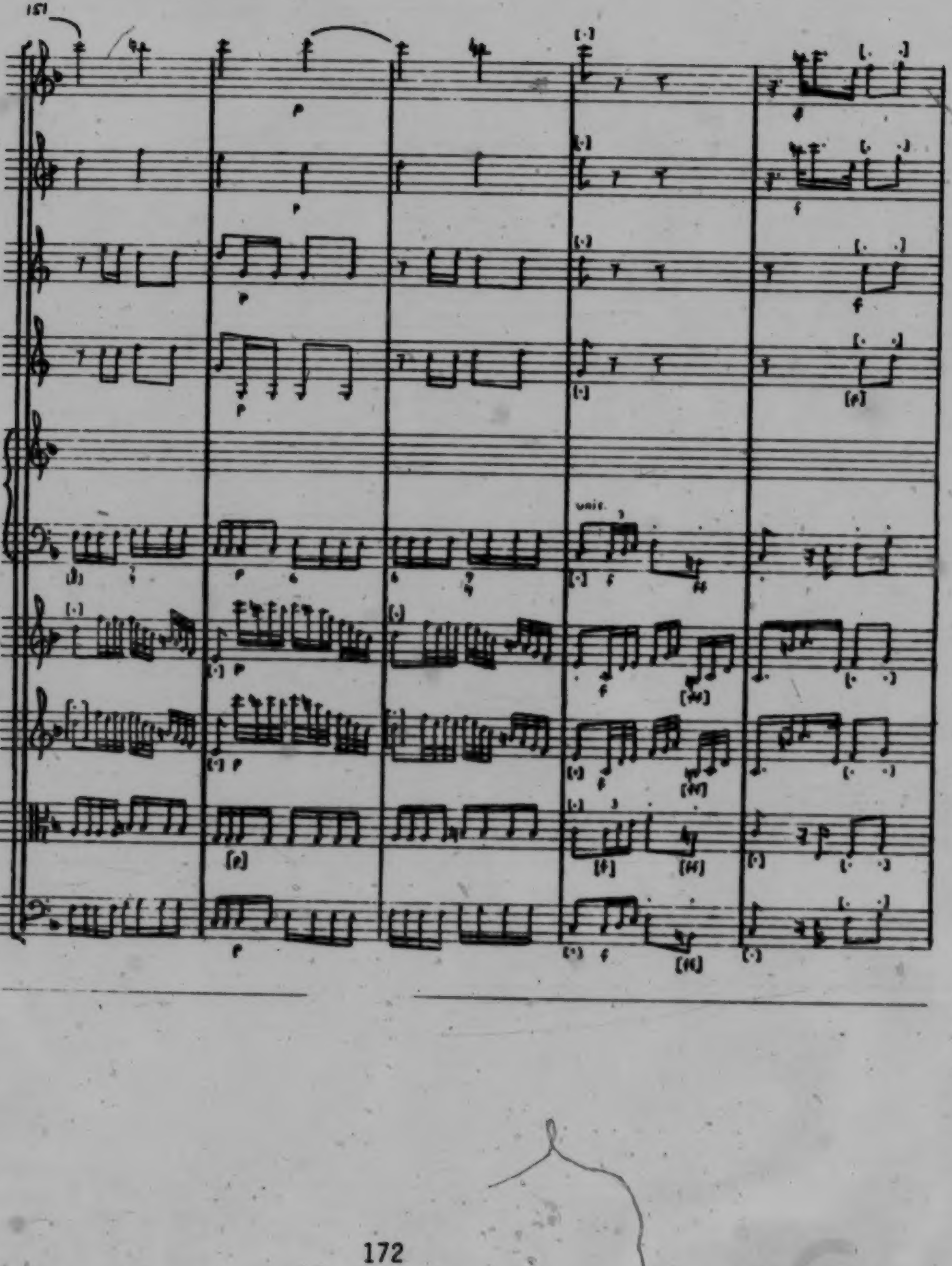
[p]
f
f
f


151
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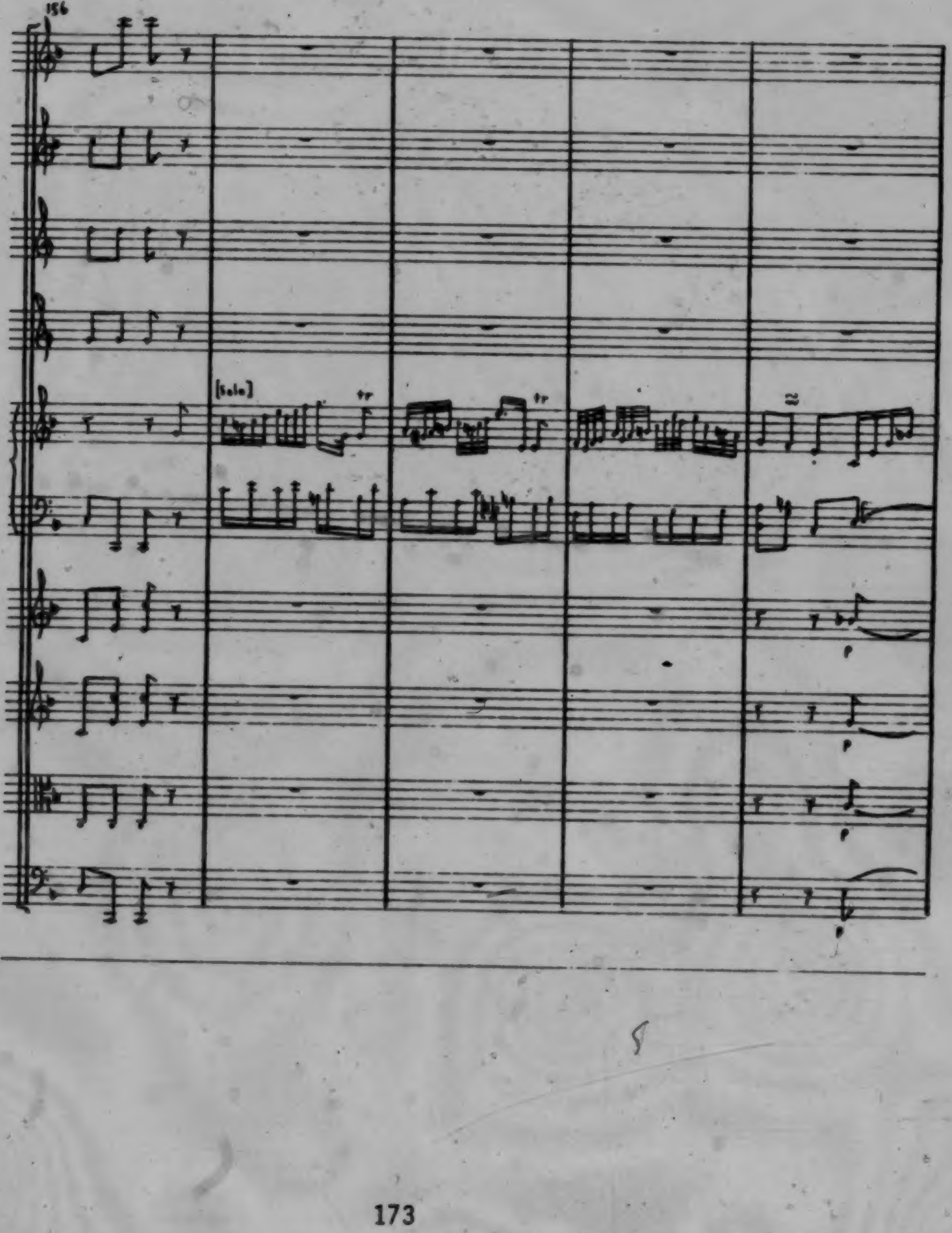
156
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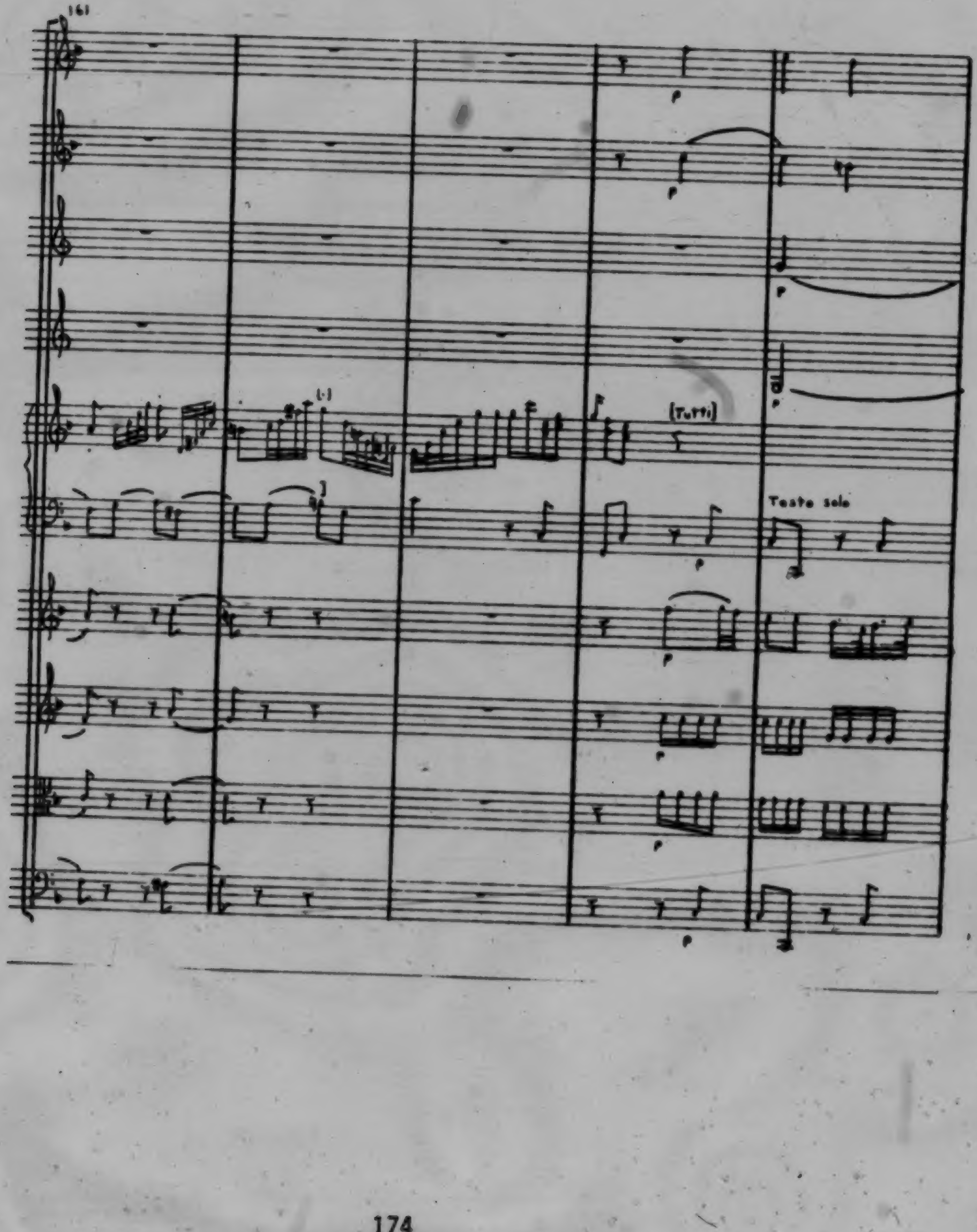
161
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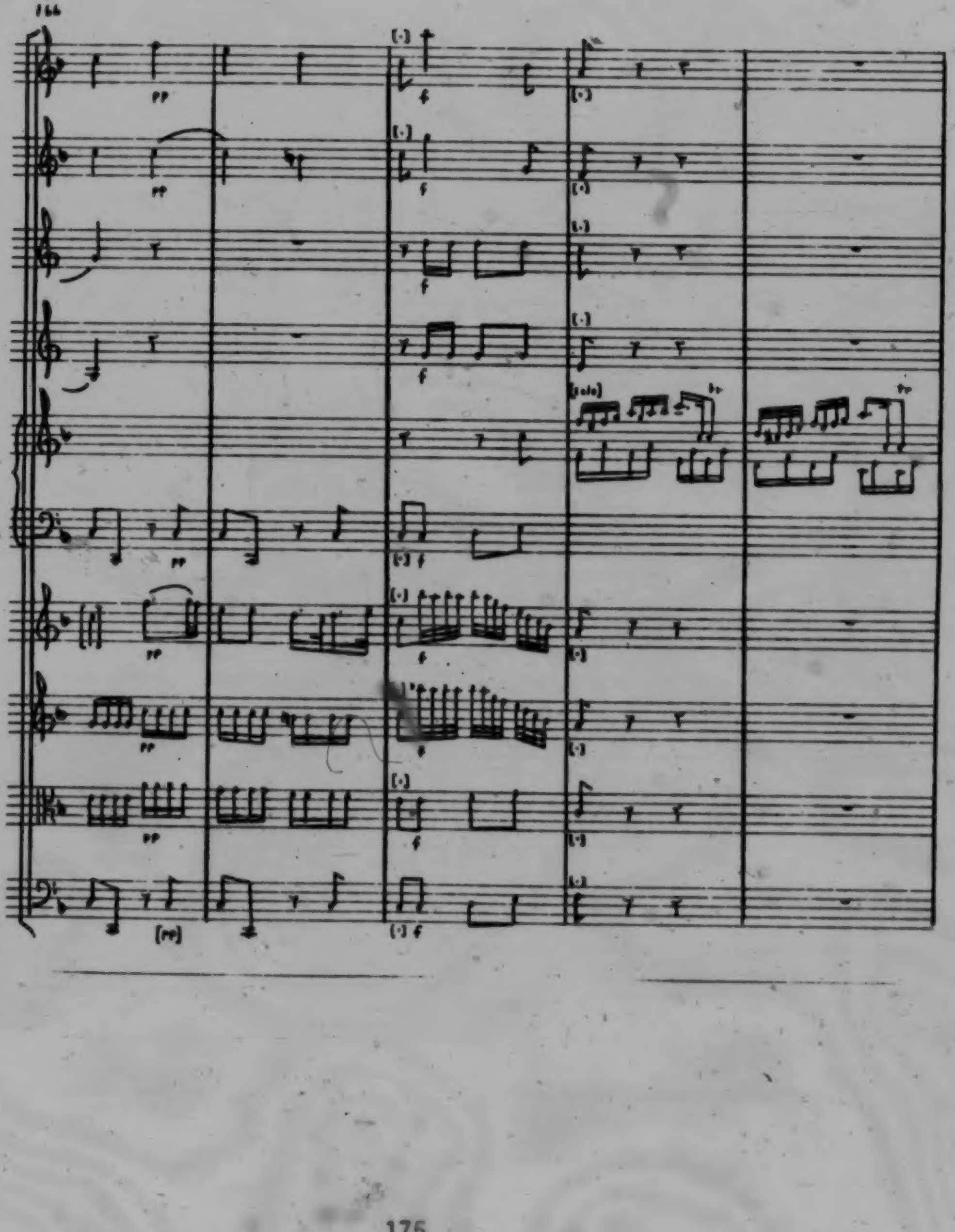
Tasto solo
p


166
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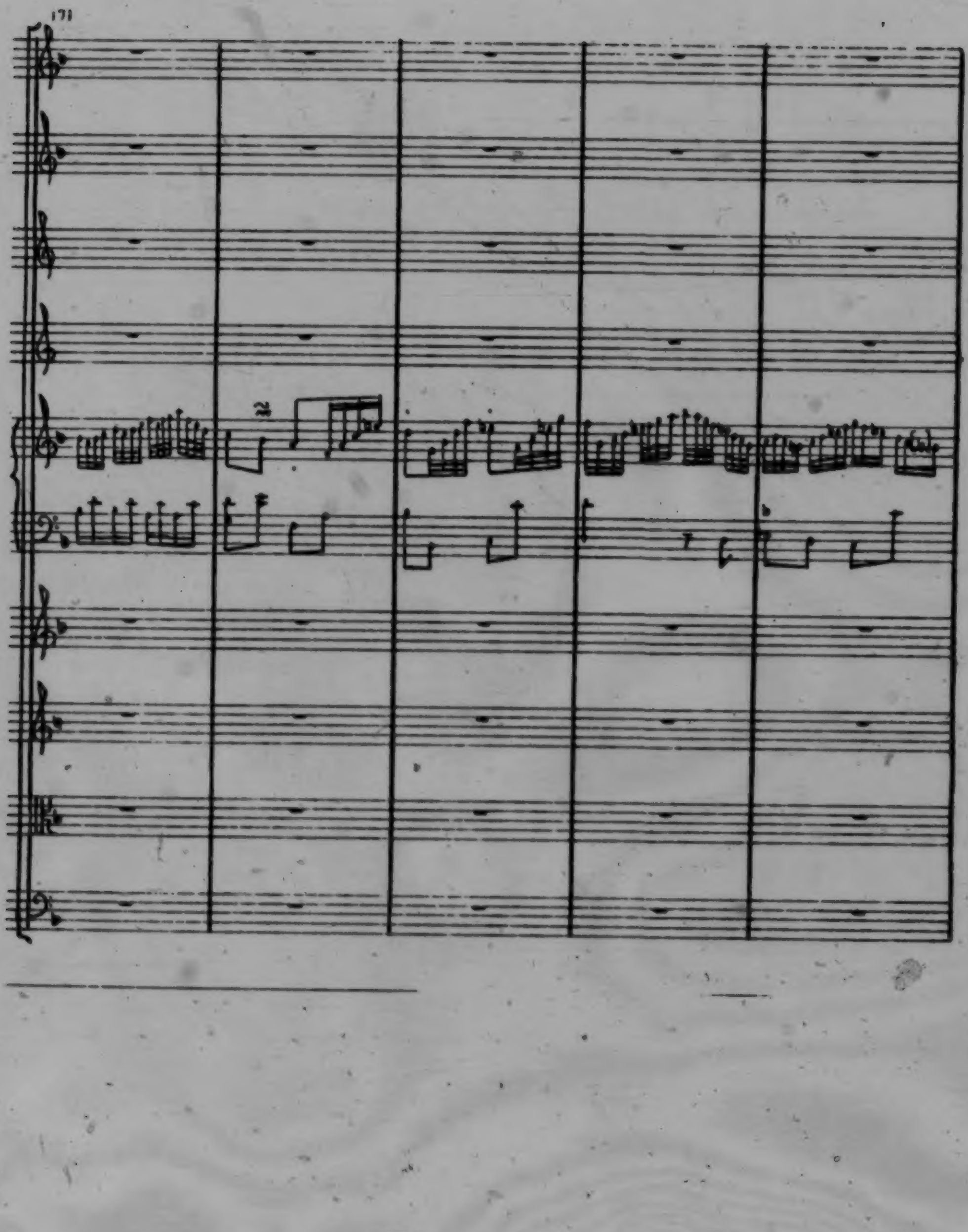
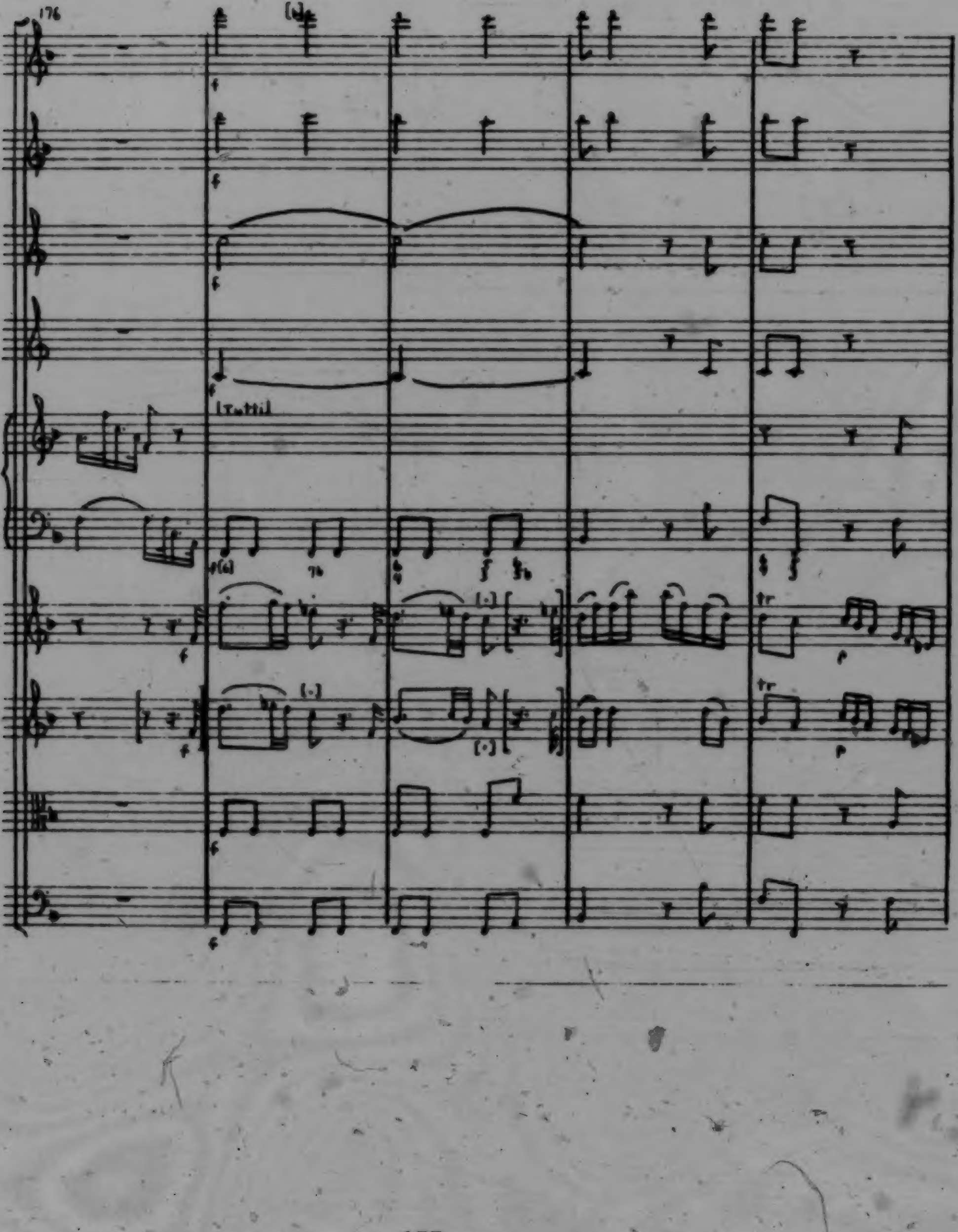
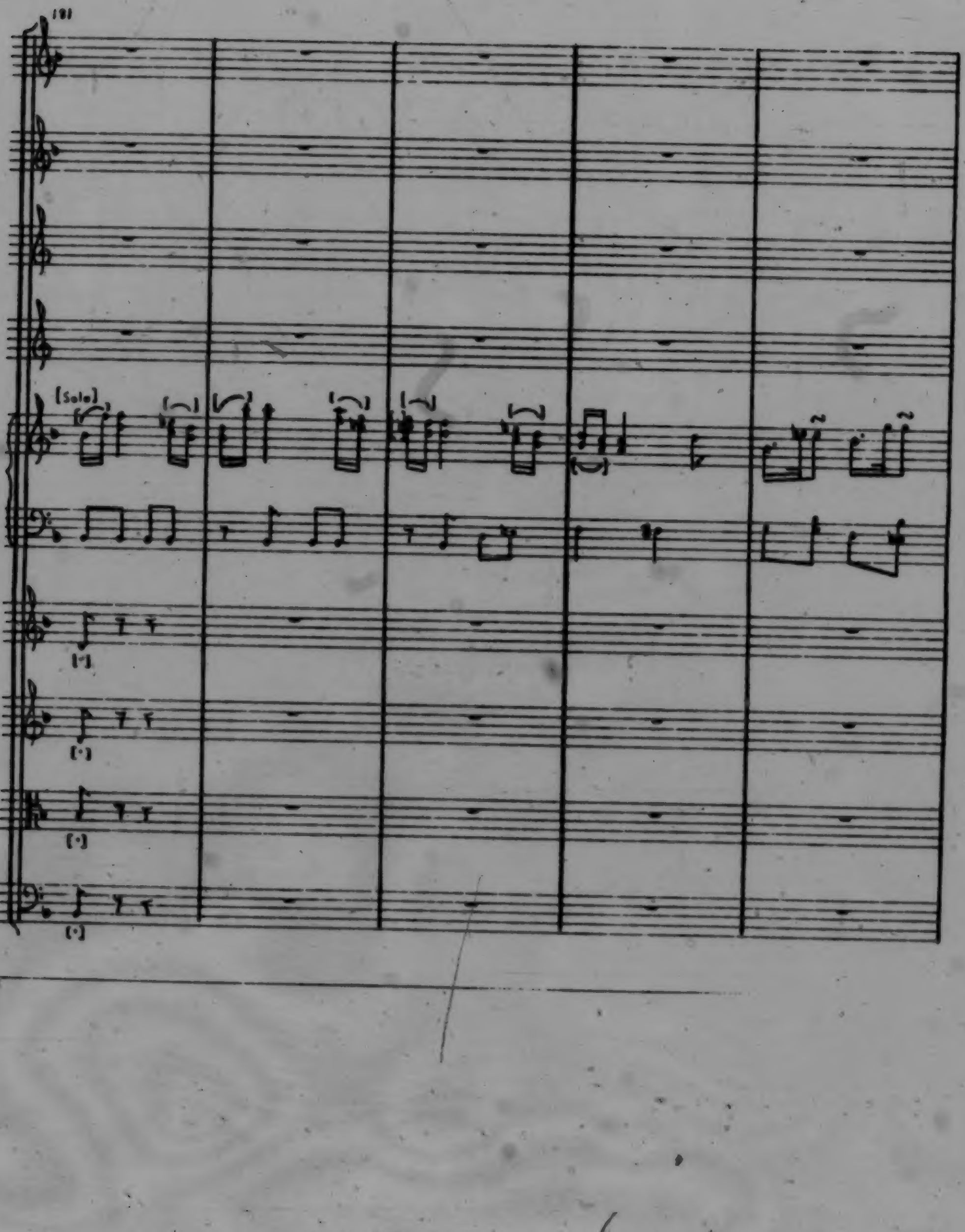
f
(solo)
tr
[pp]


171


176
f
(Tutti)
tr
p


181
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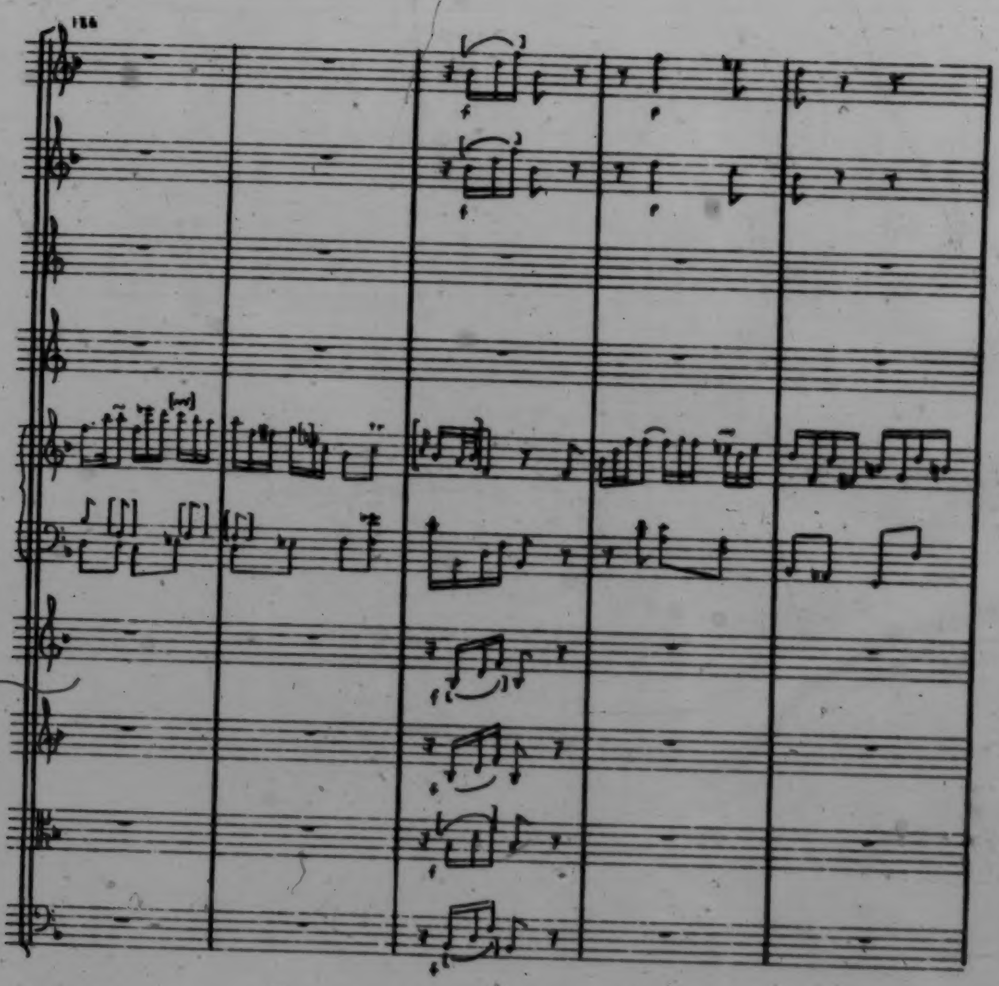
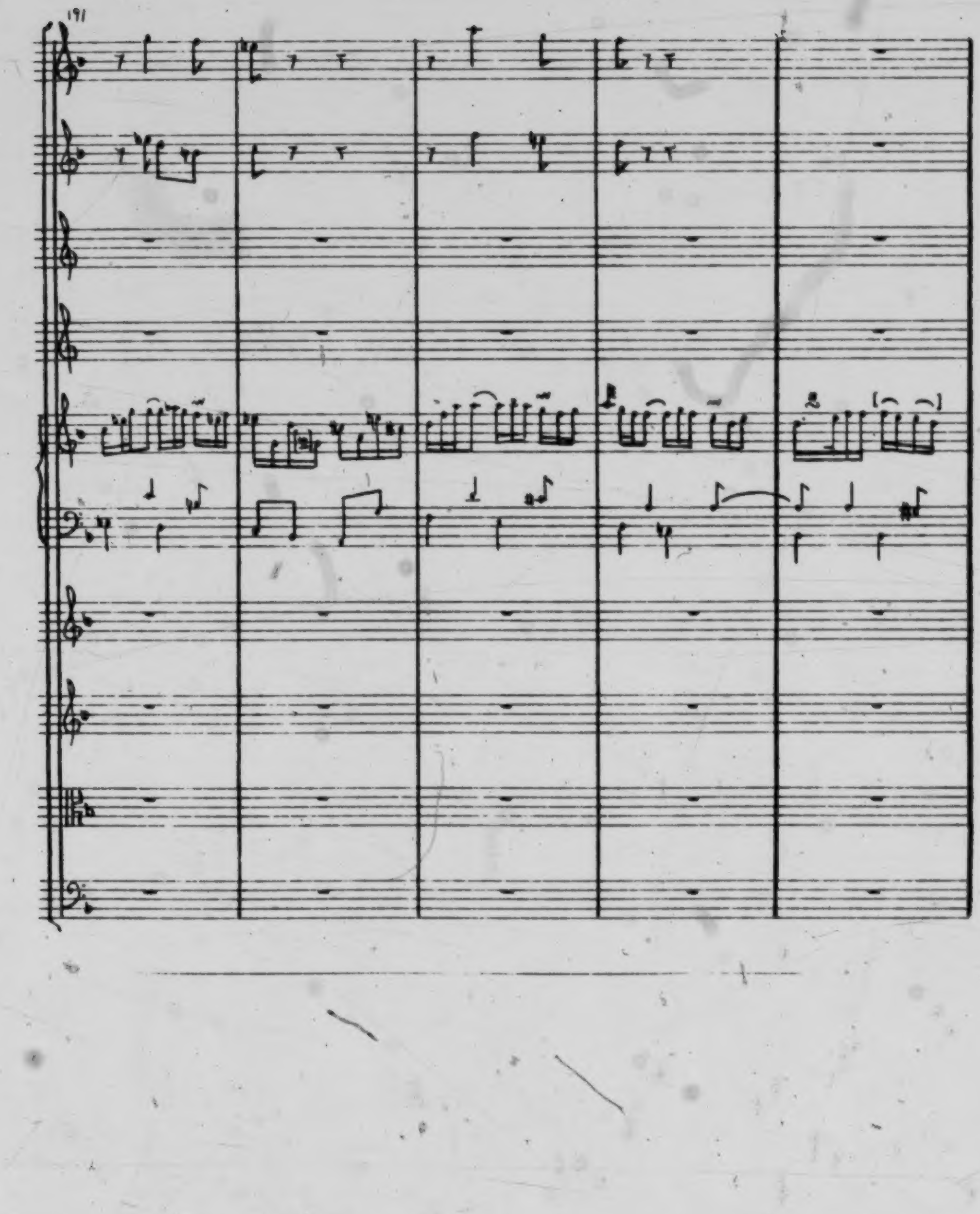
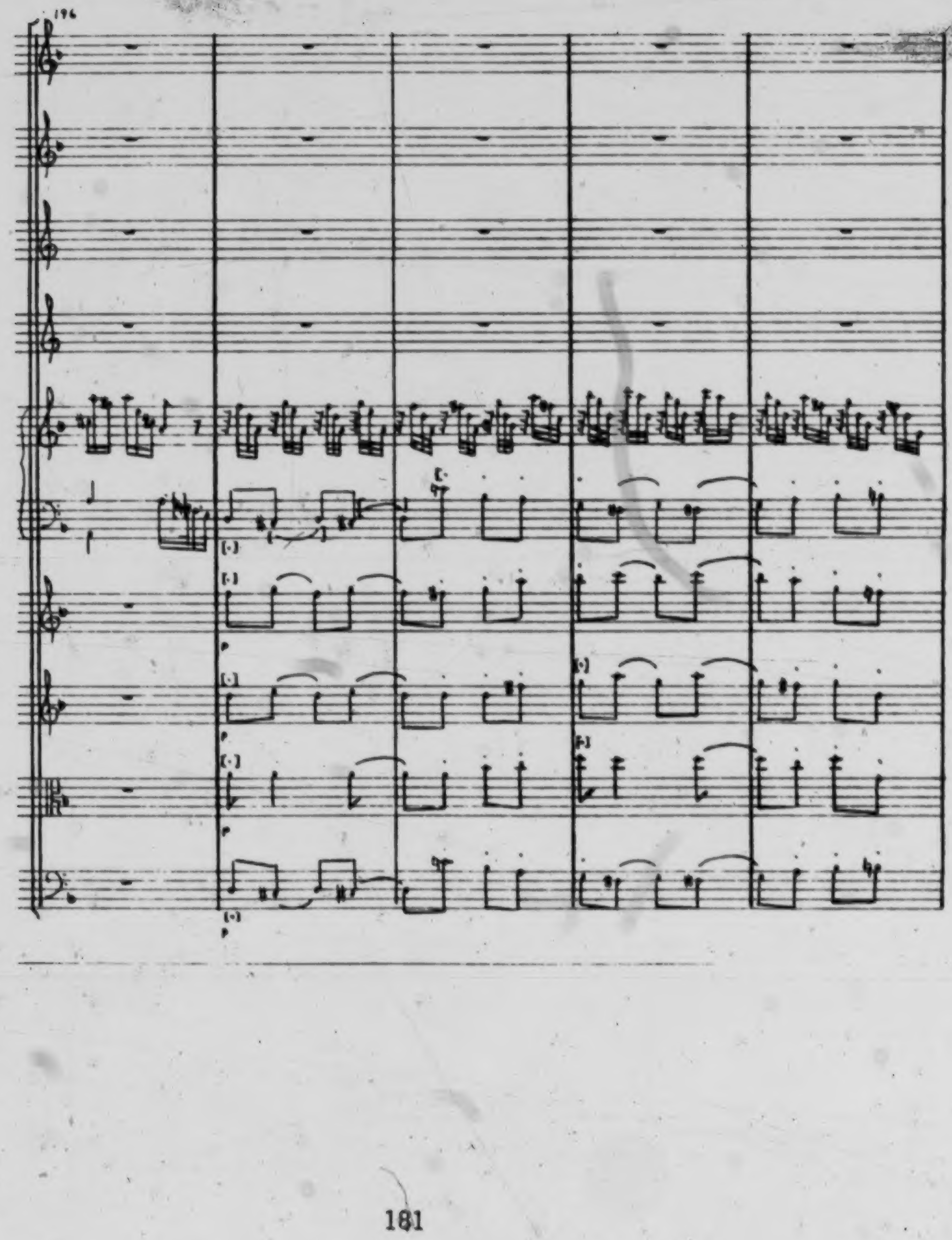



191


196
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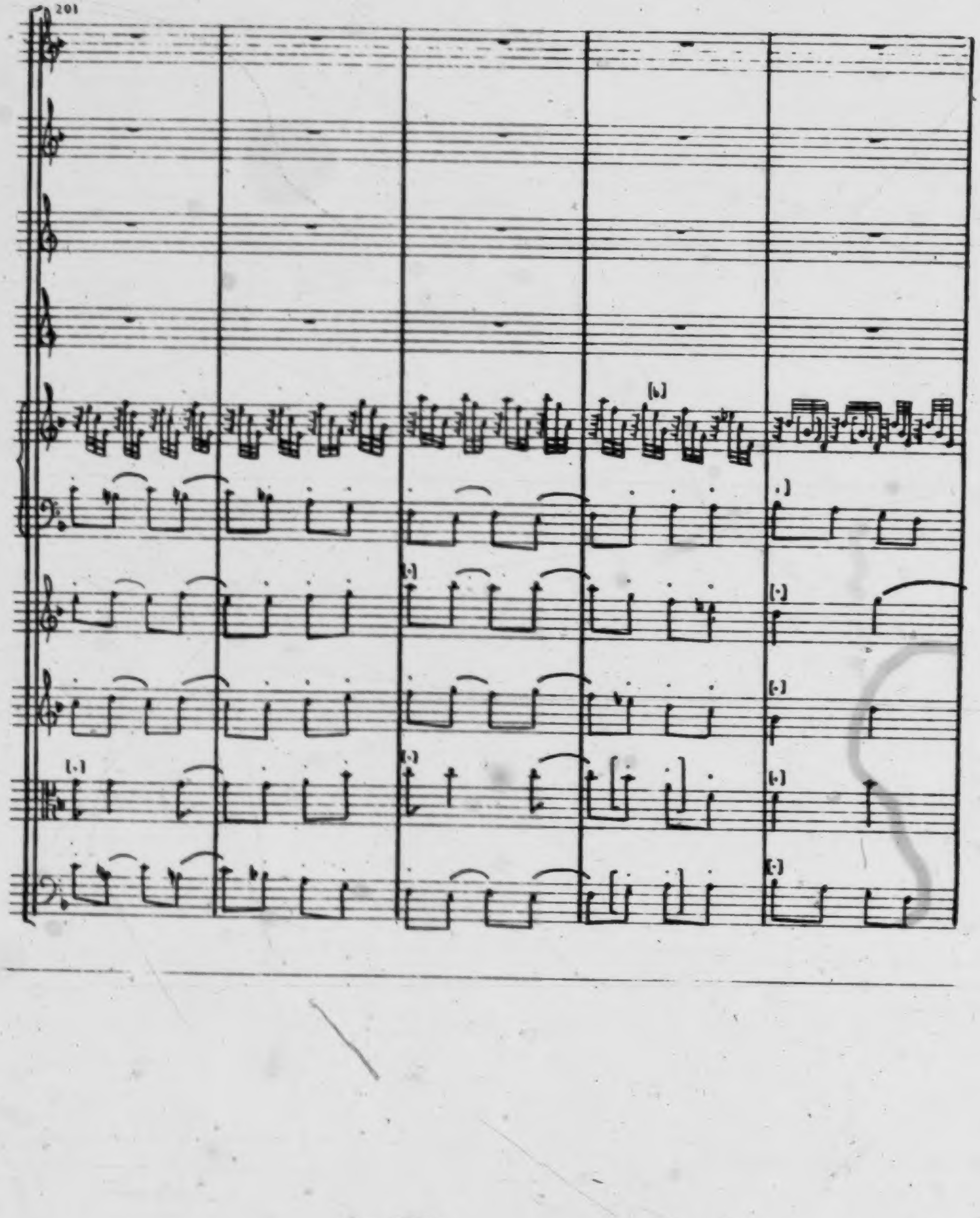
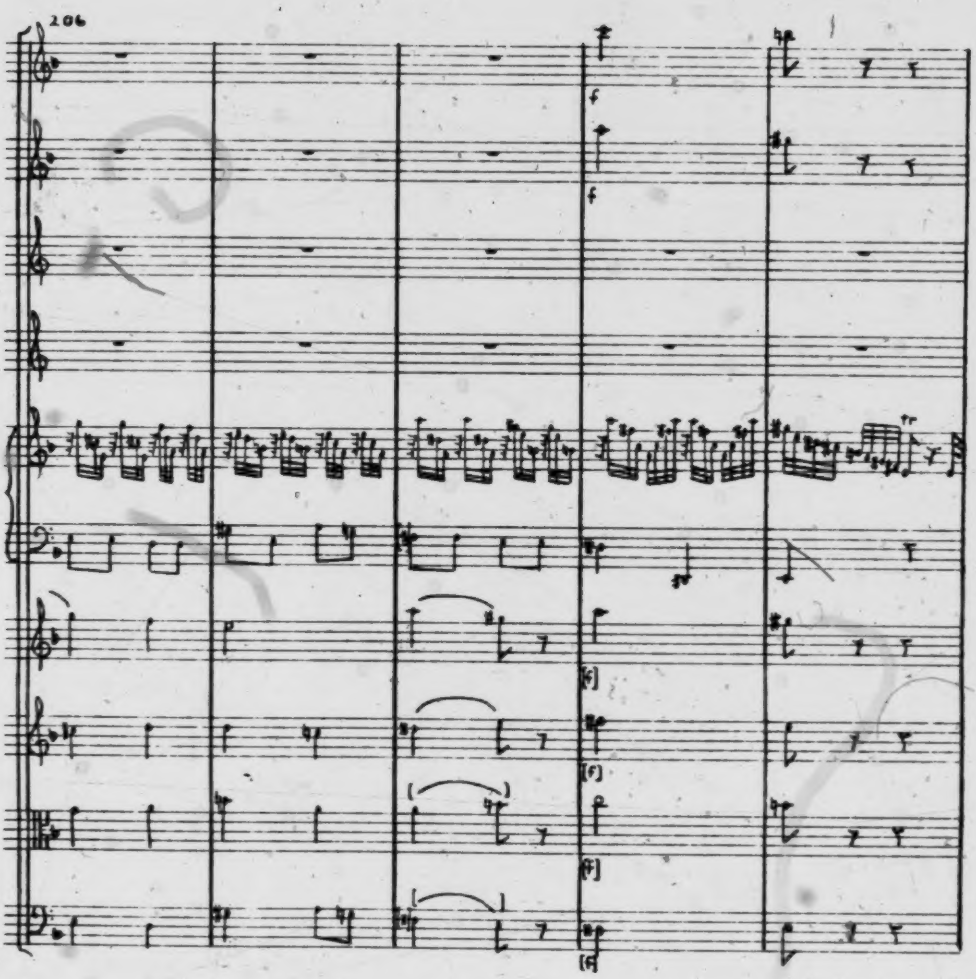

201


206
f
f
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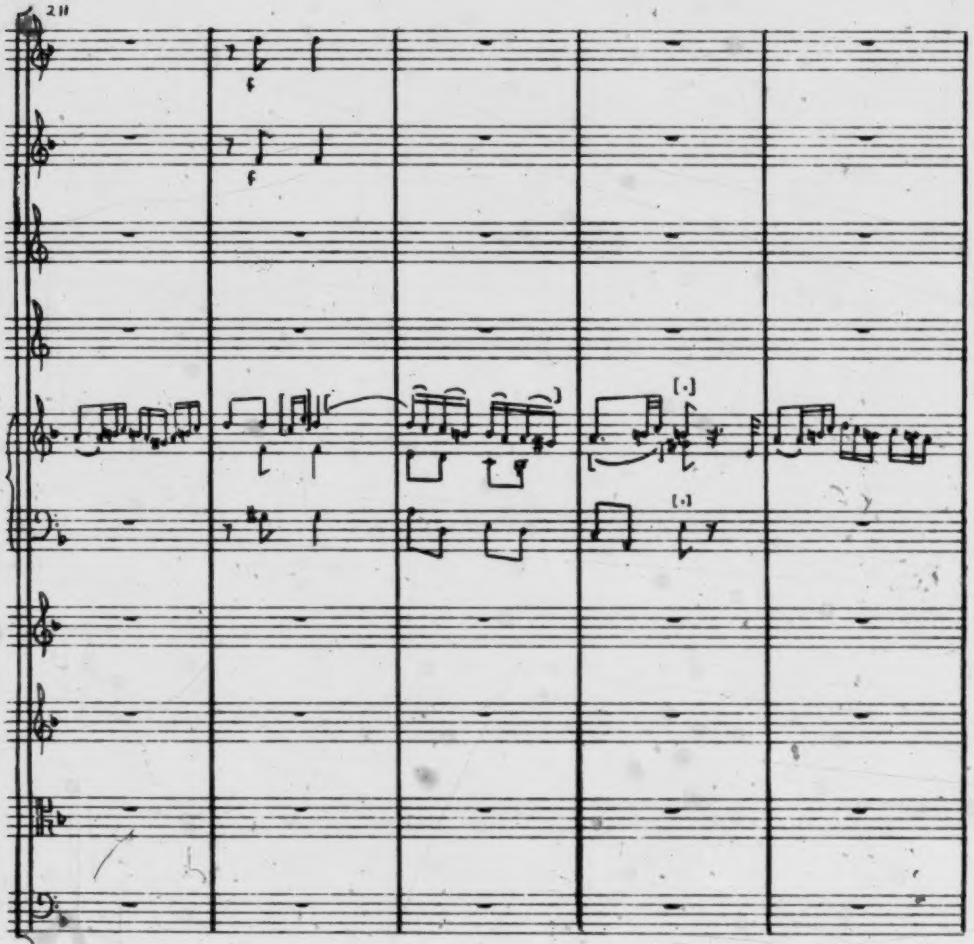
[f]
[f]
[f]


211
f
f
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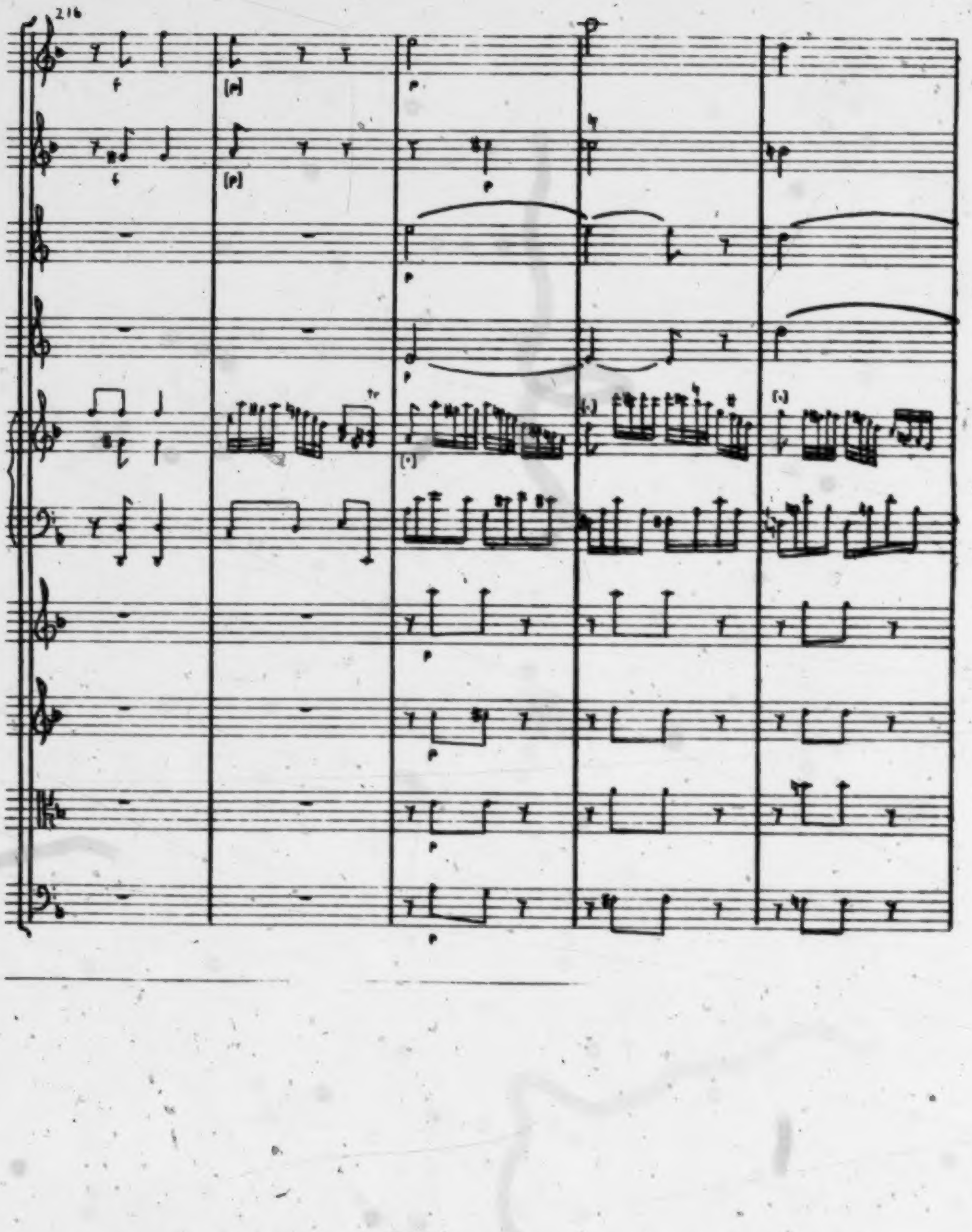
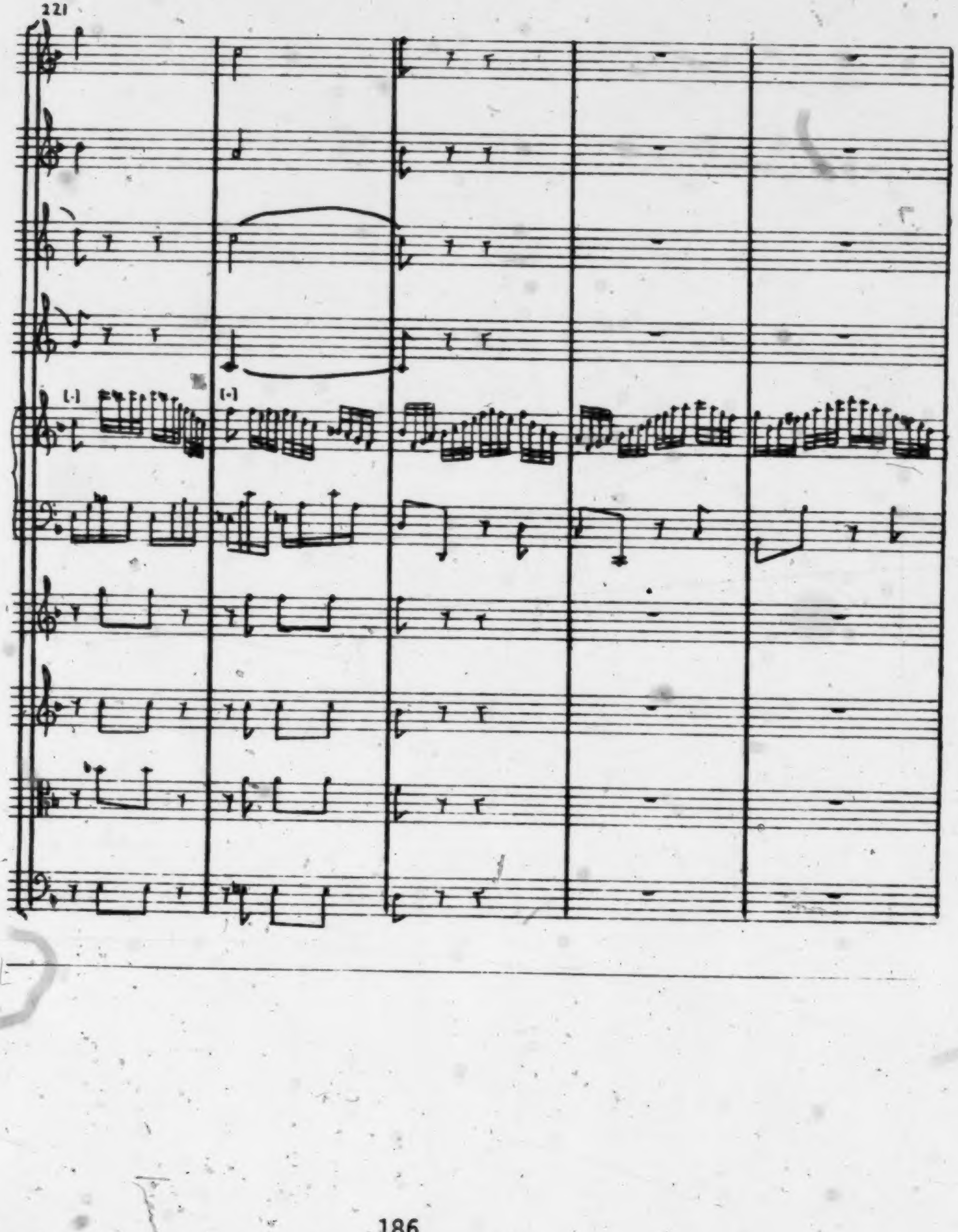
[•]


216


221
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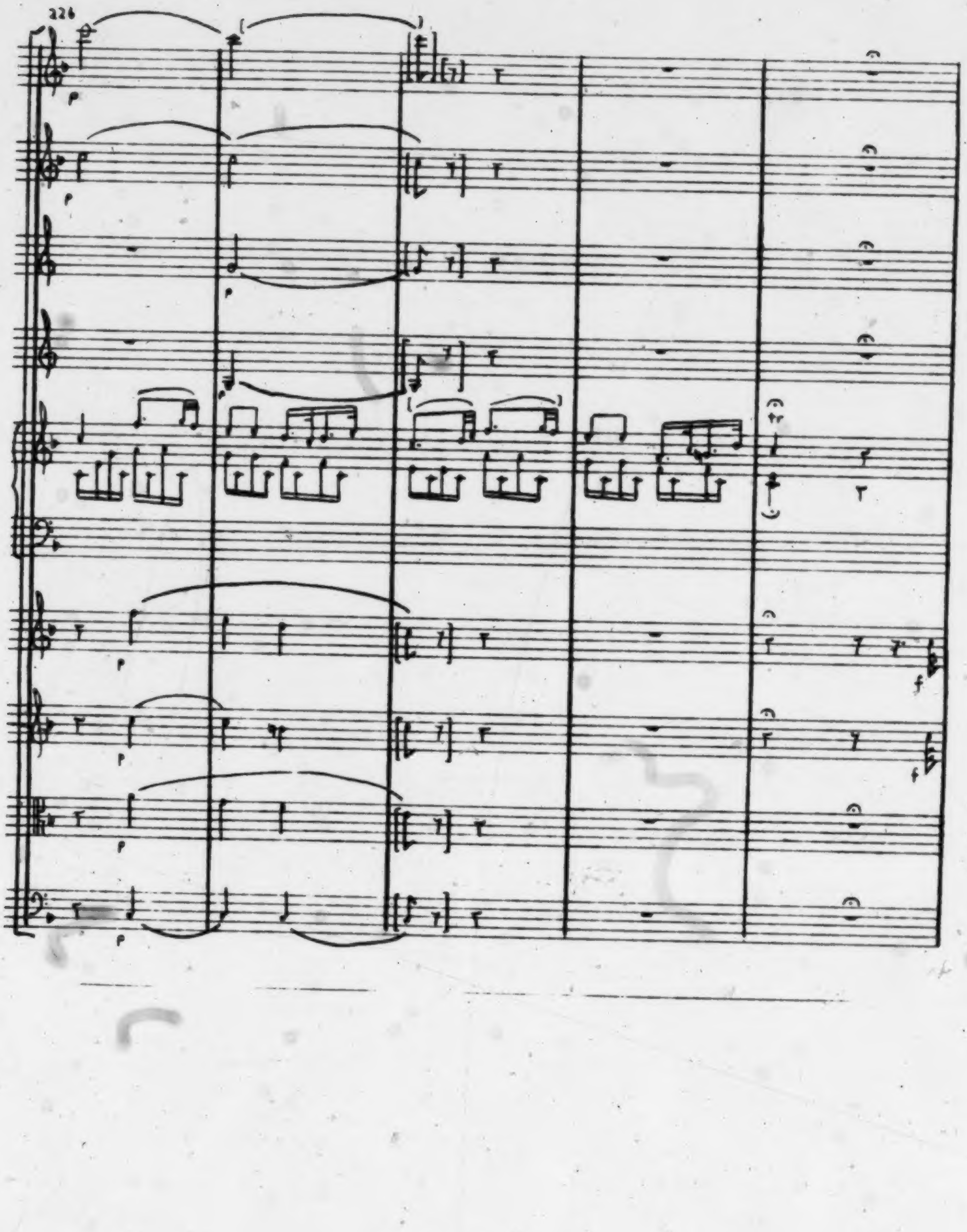
[-]


226
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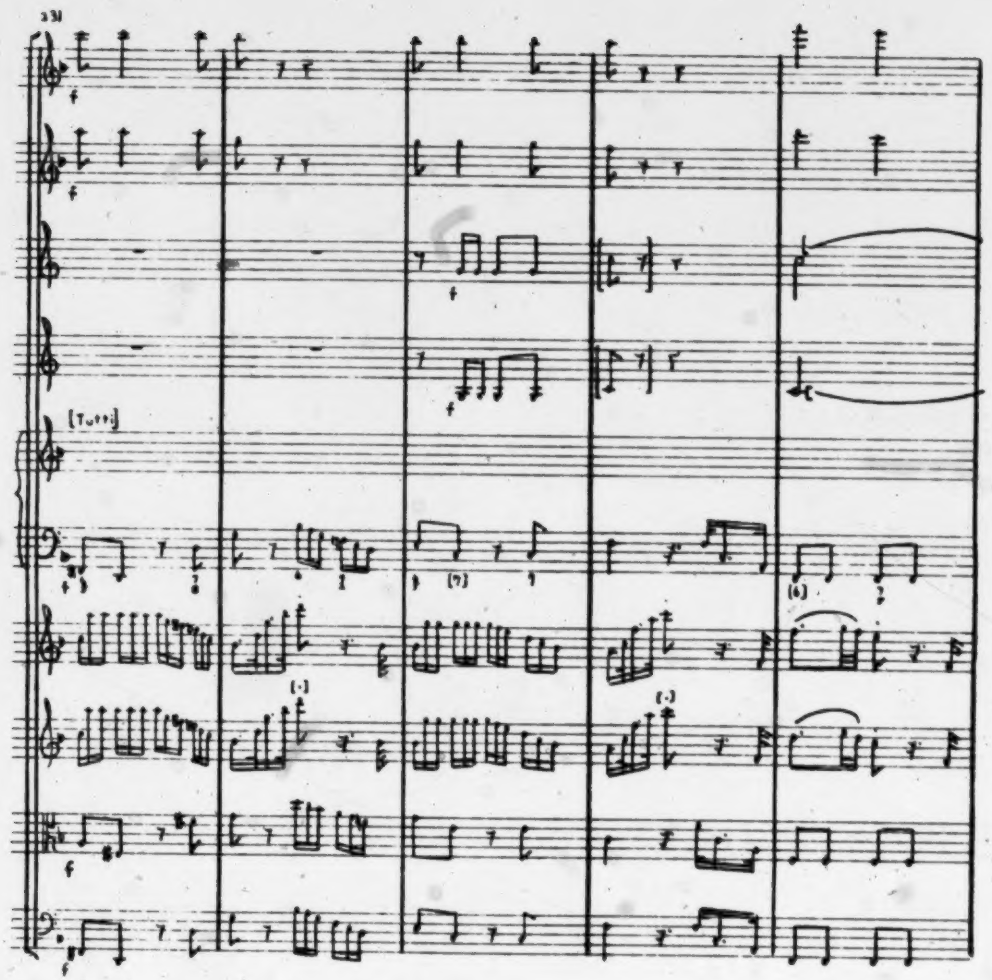
f


231
f
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[7]
[6]
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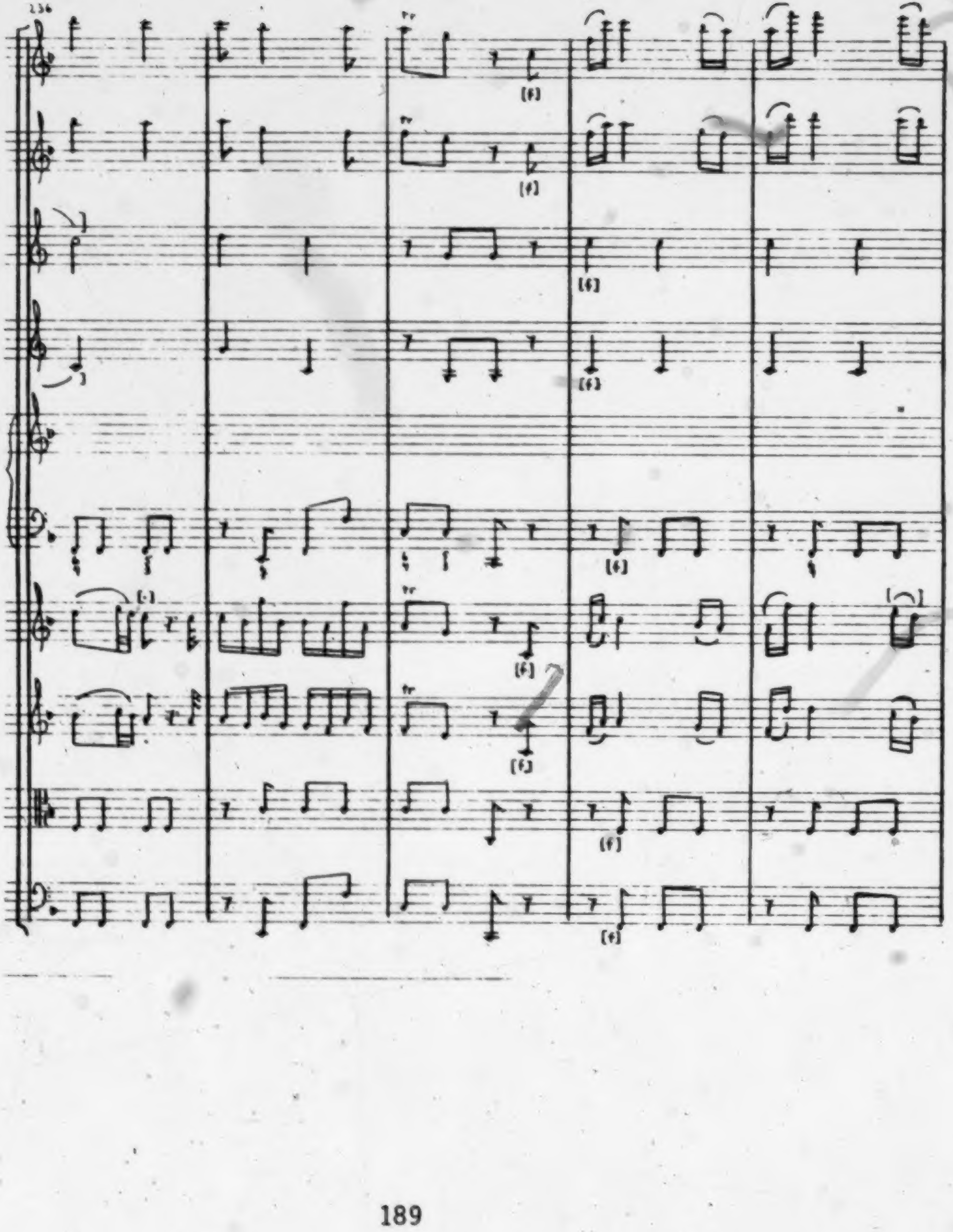
236
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[f]
[f]
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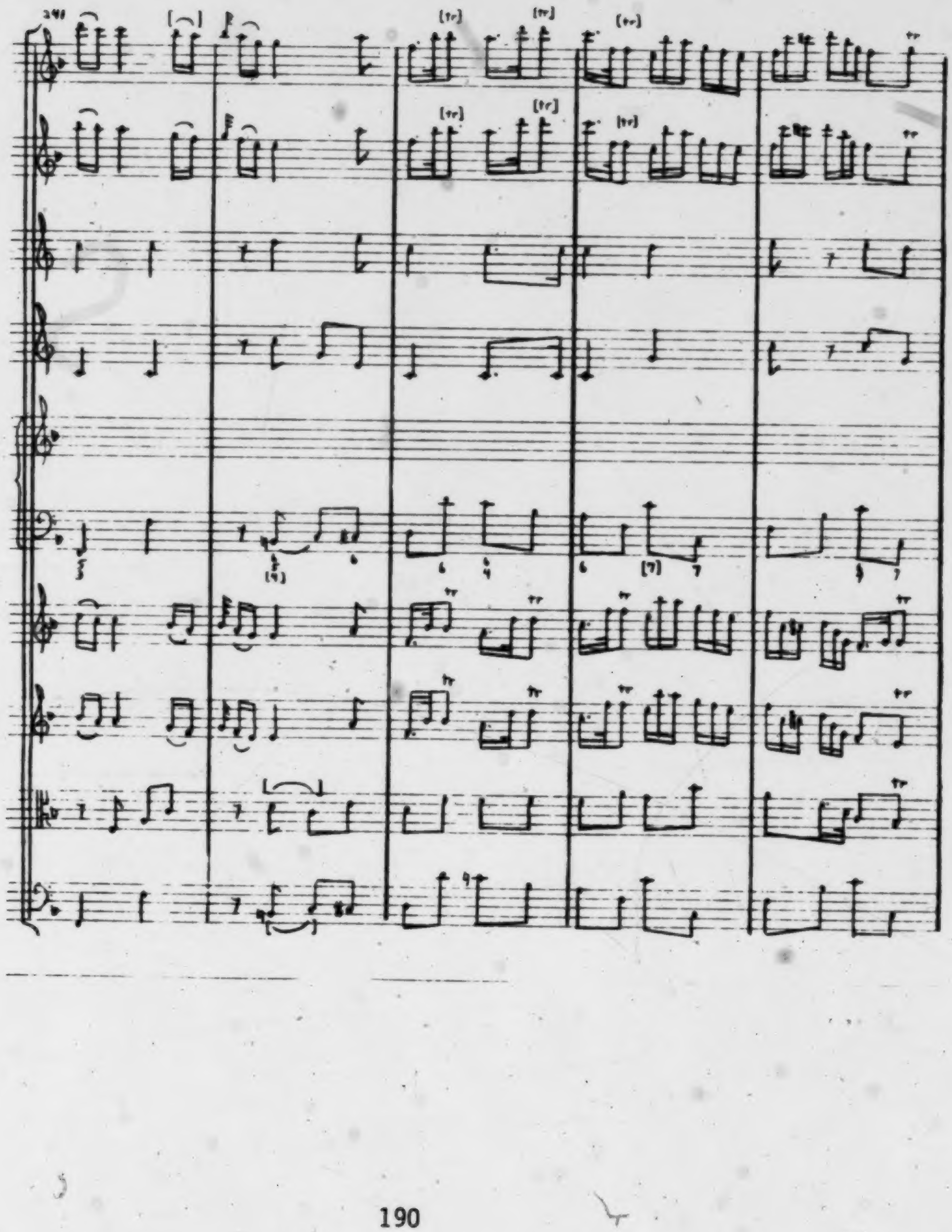
[f]


241
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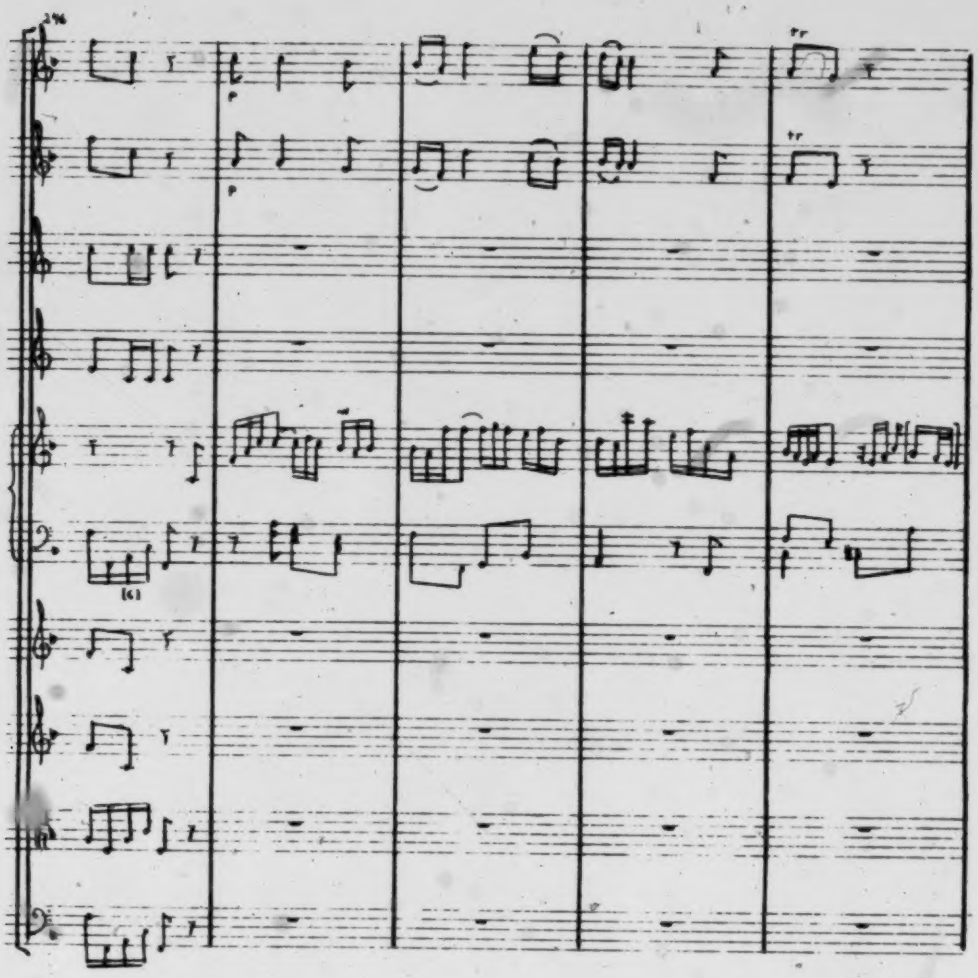
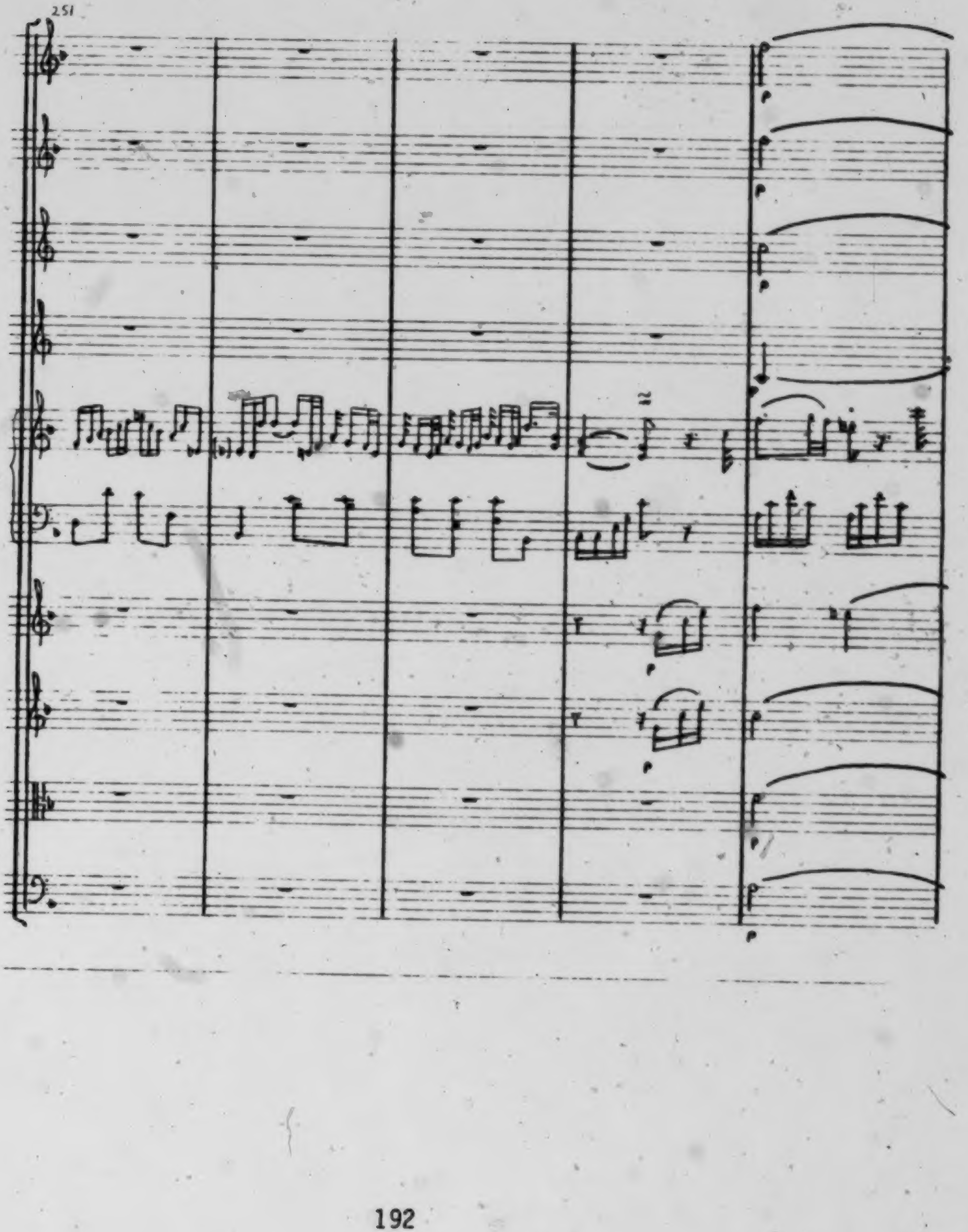
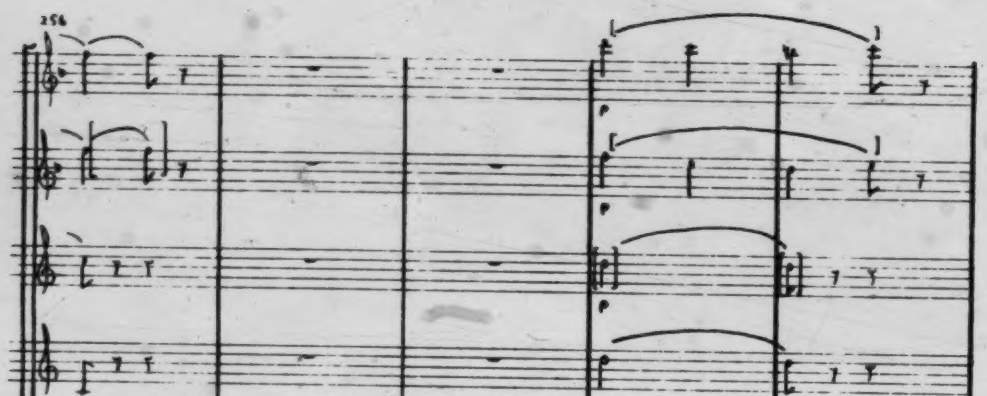

246
p
p
tr
tr
(6)


251


256
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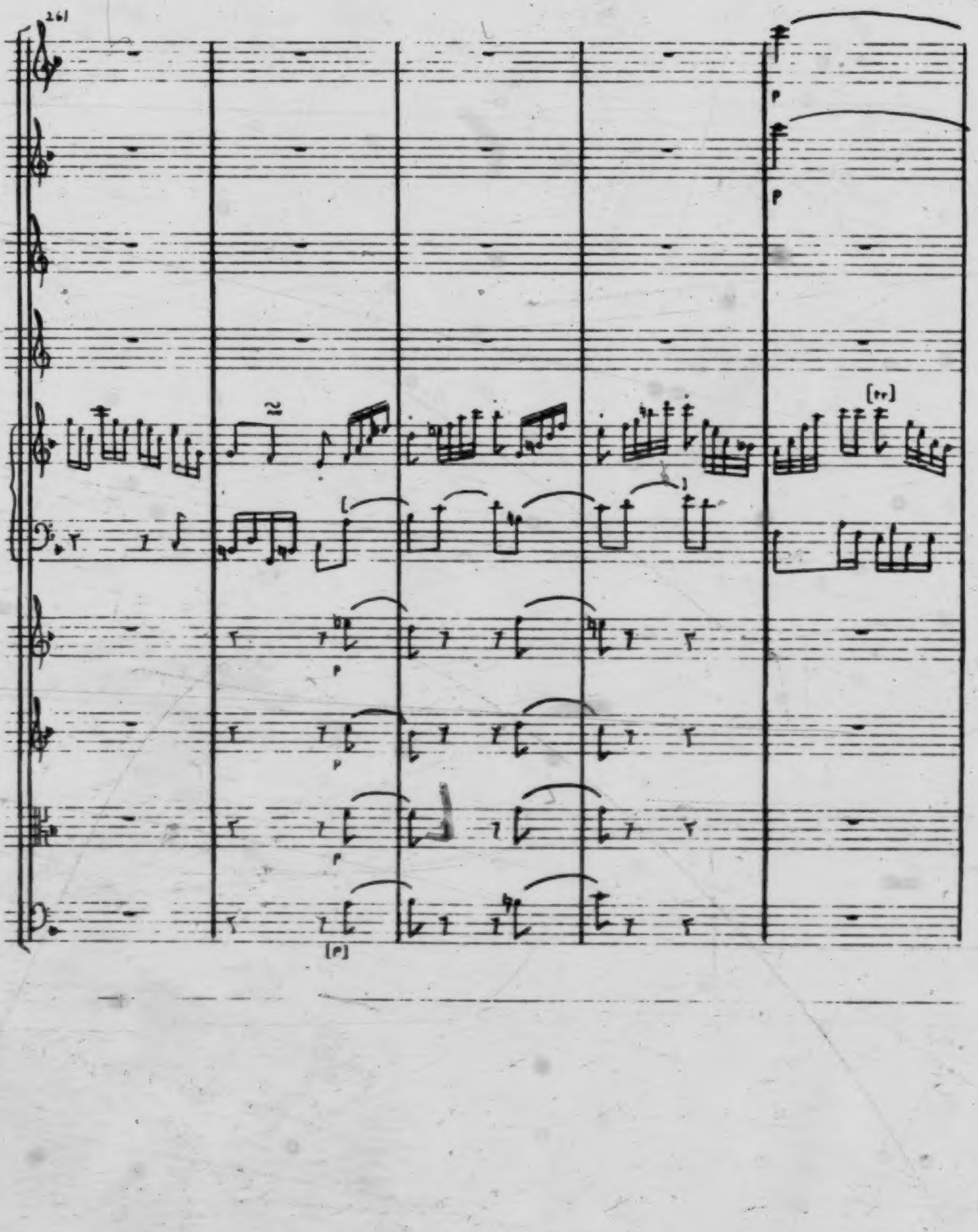
p
p
p
p
p
p


261
p
p
[ff]
p
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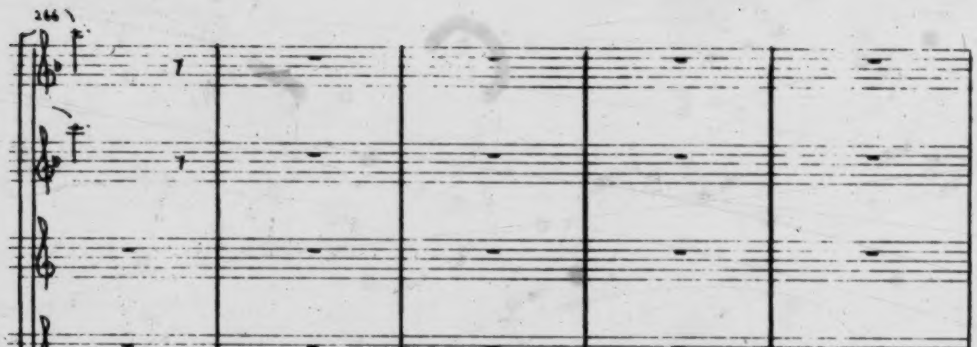
p
[p]


266
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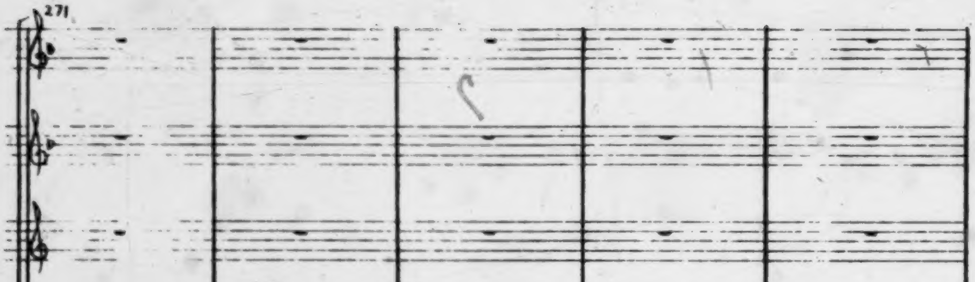
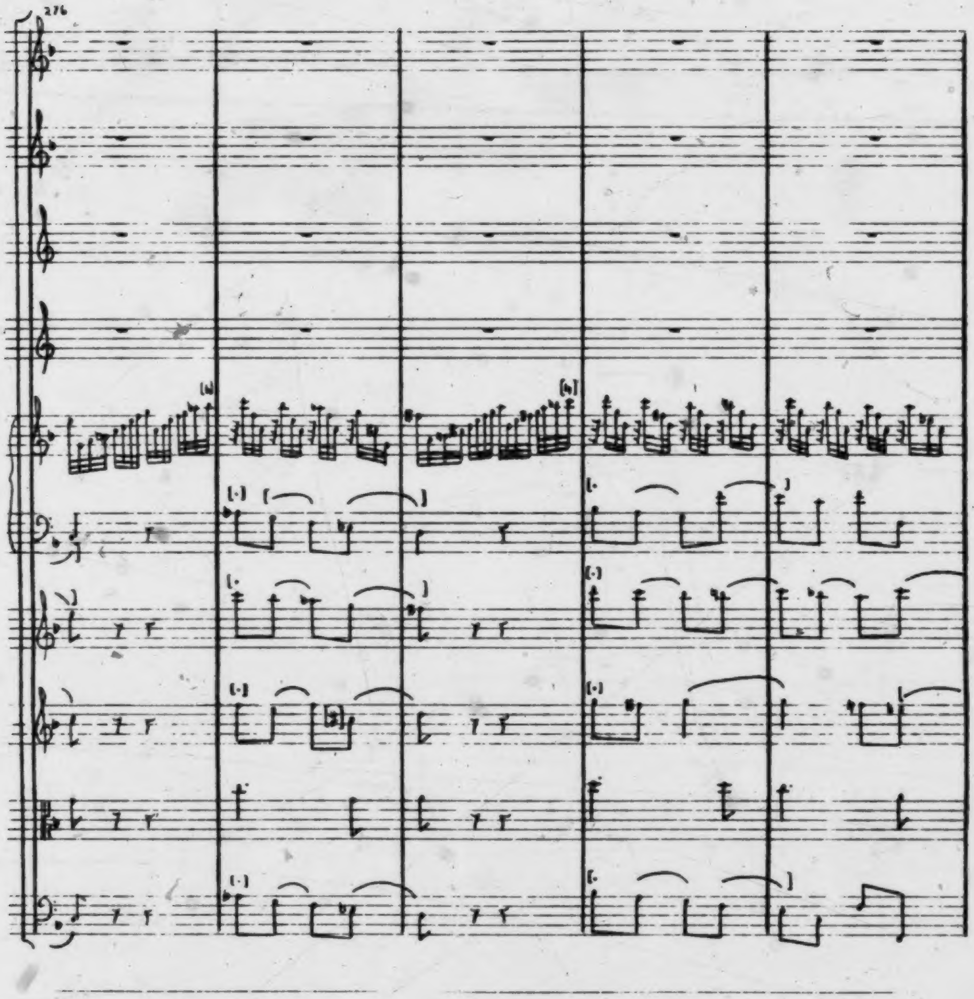
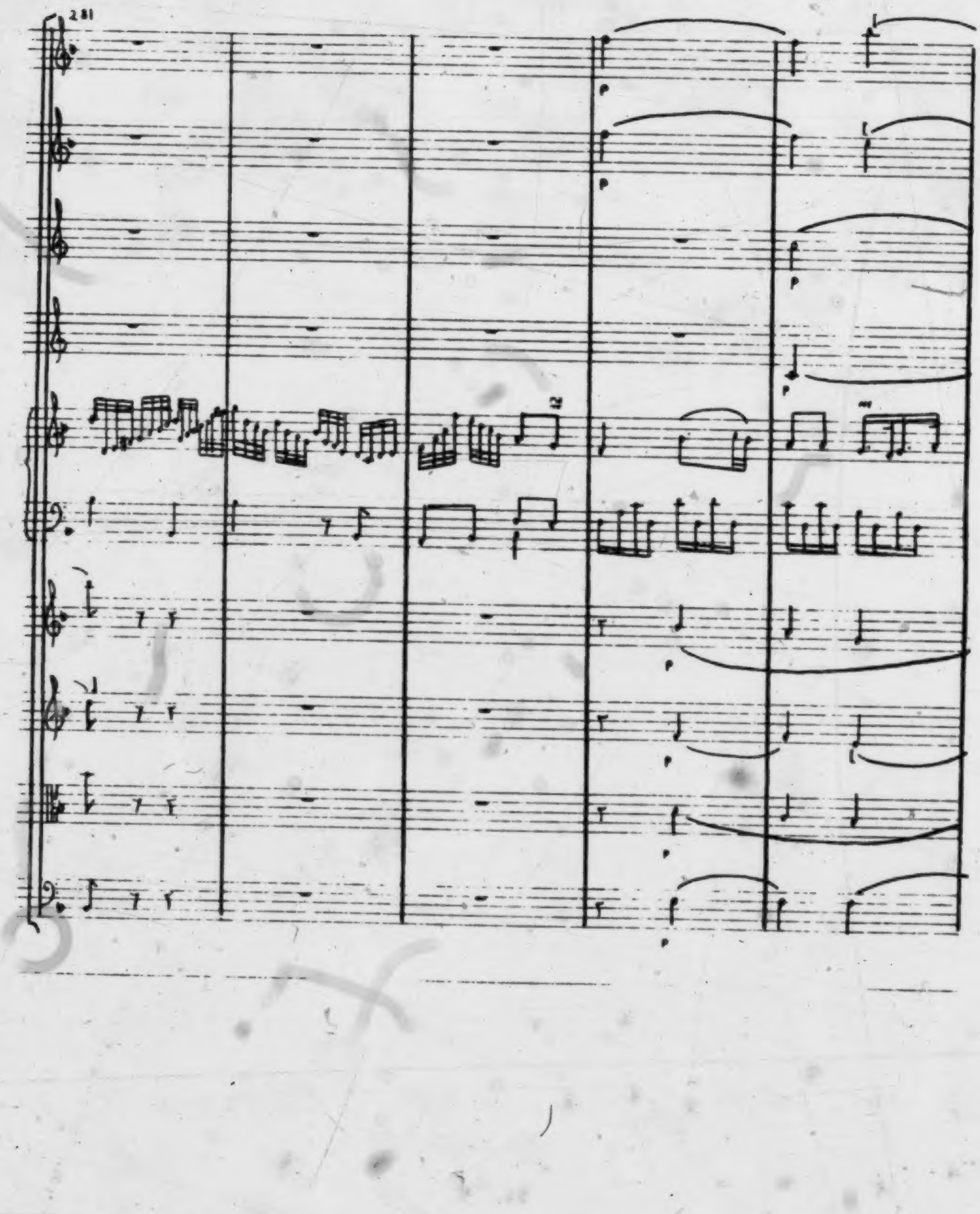
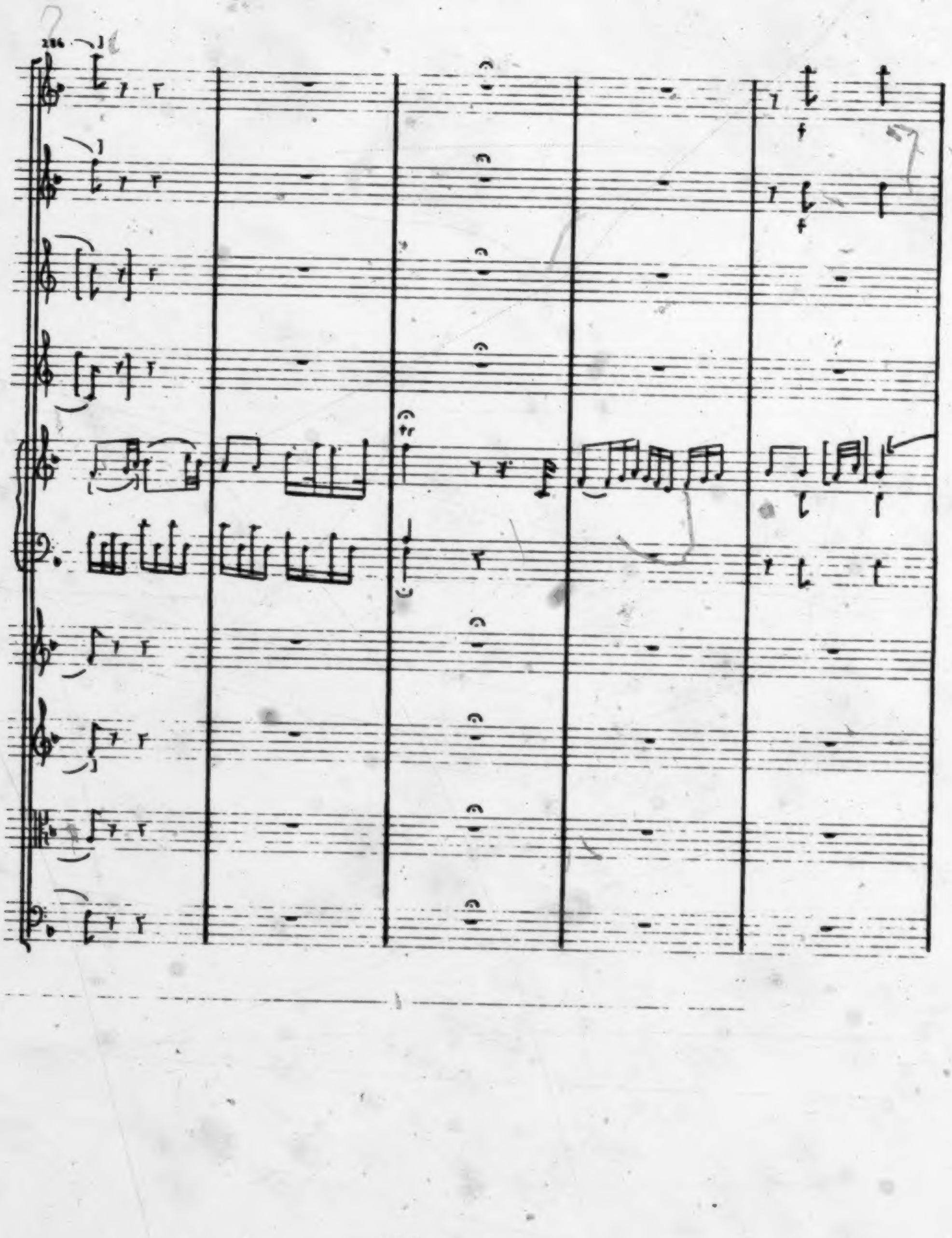
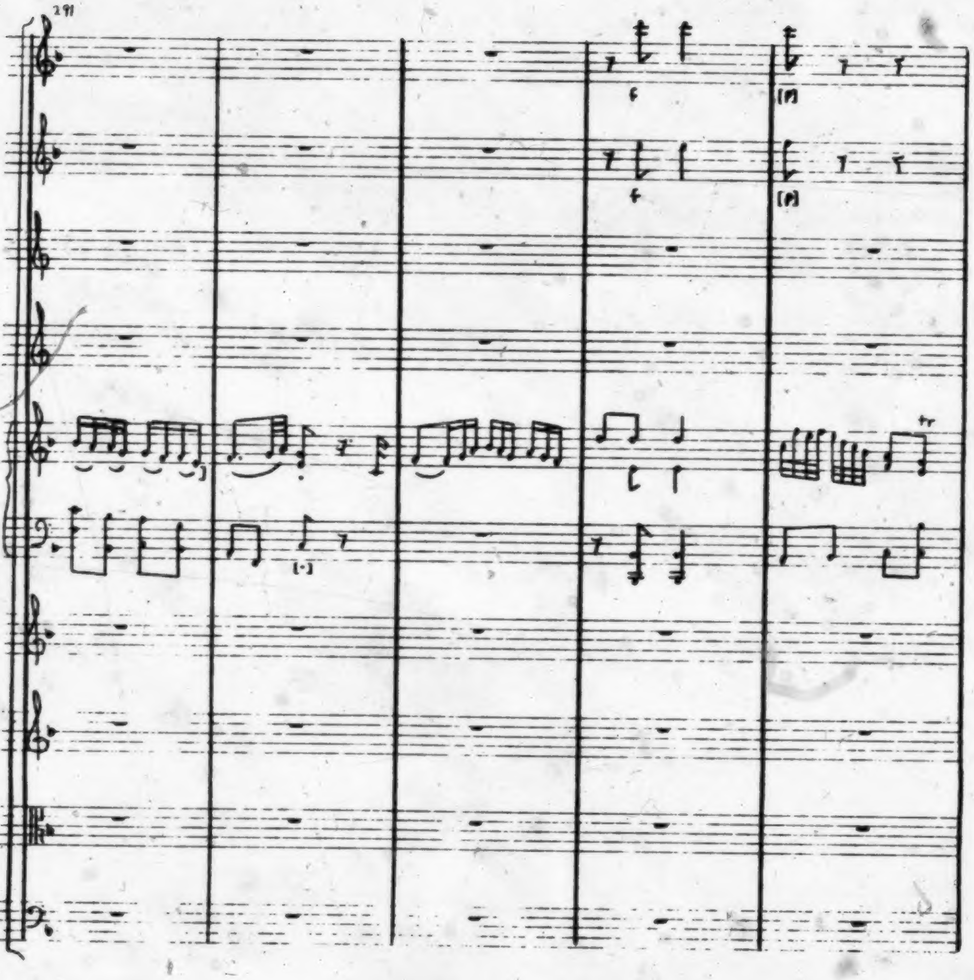
tr
(-)
p

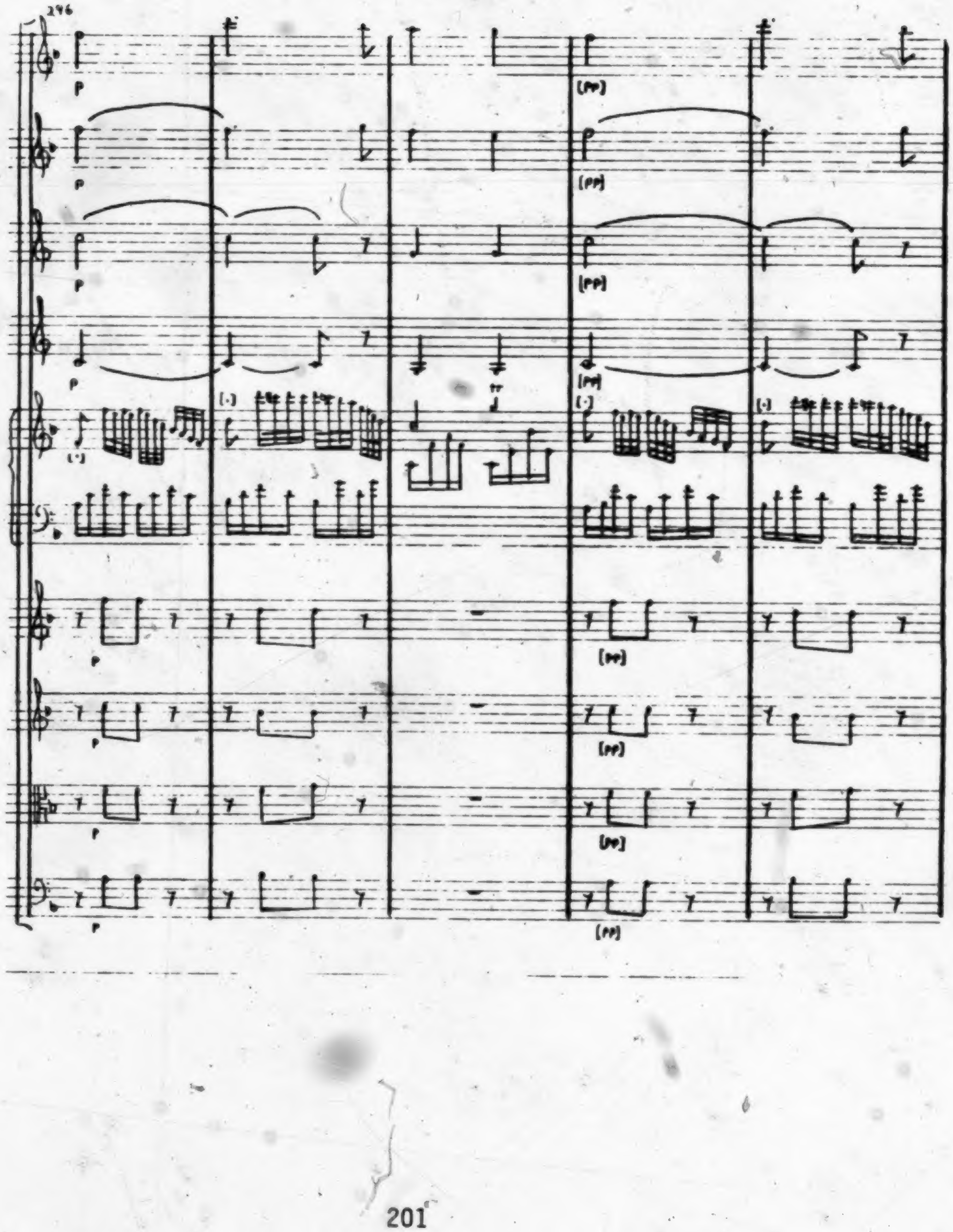

271


276


281


f
f


291
f
f
(p)
(p)
(-)
tr


246
p
p
p
p
(-)
(-)
(-)
(-)
tr
tr
(pp)
(pp)
(pp)
(pp)
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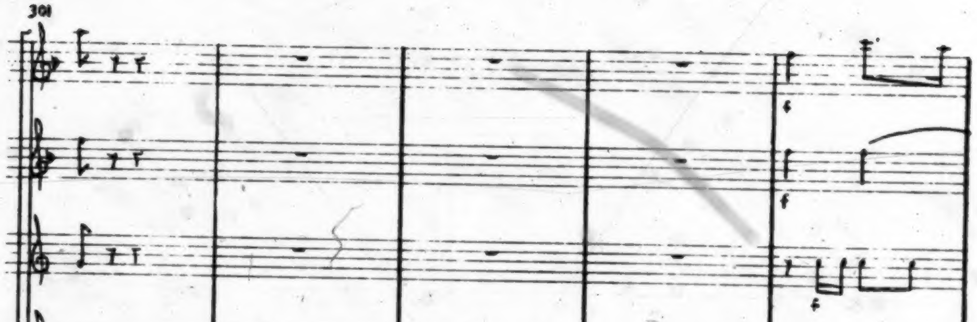
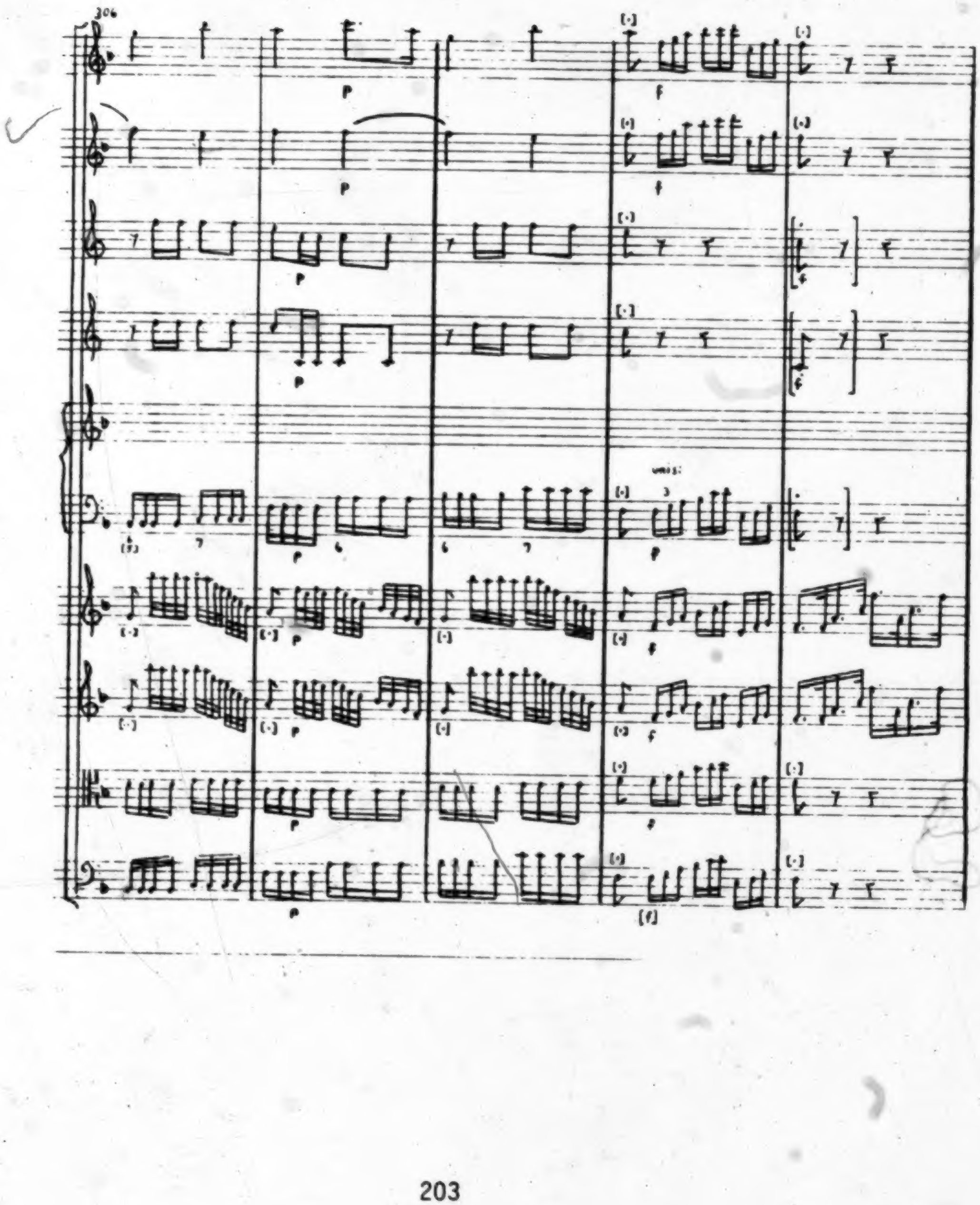
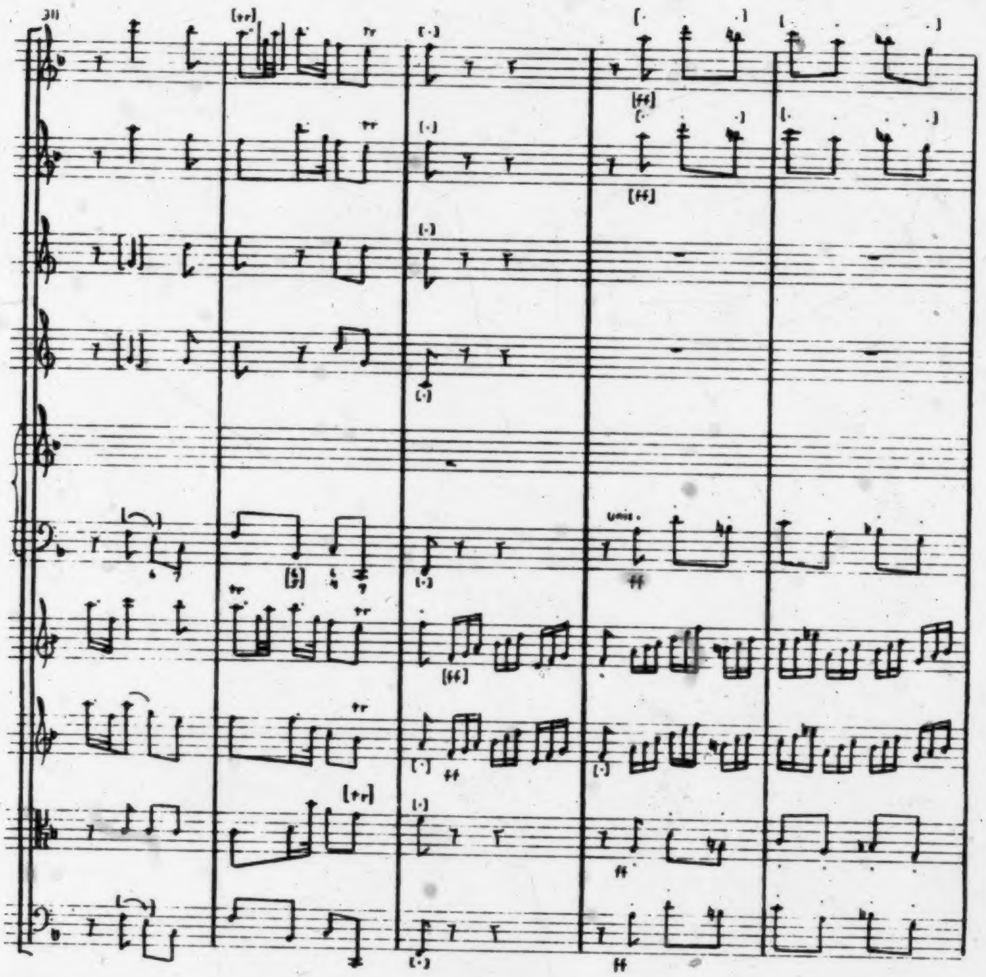
p
(pp)
(pp)
(pp)
(pp)


301
tr
[-]
[Tutti]
f
[f]


306
p
f
unis.
(f)


311
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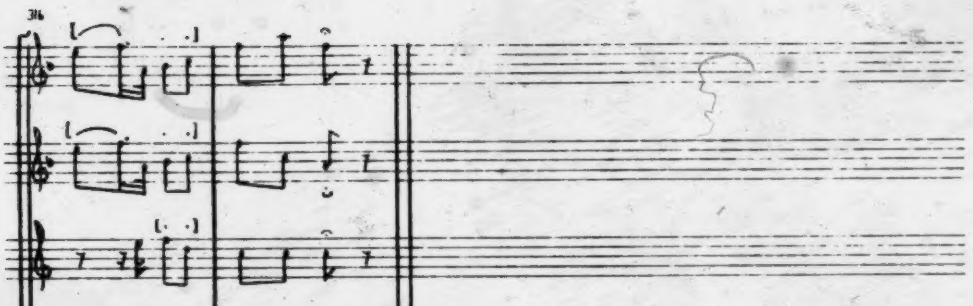
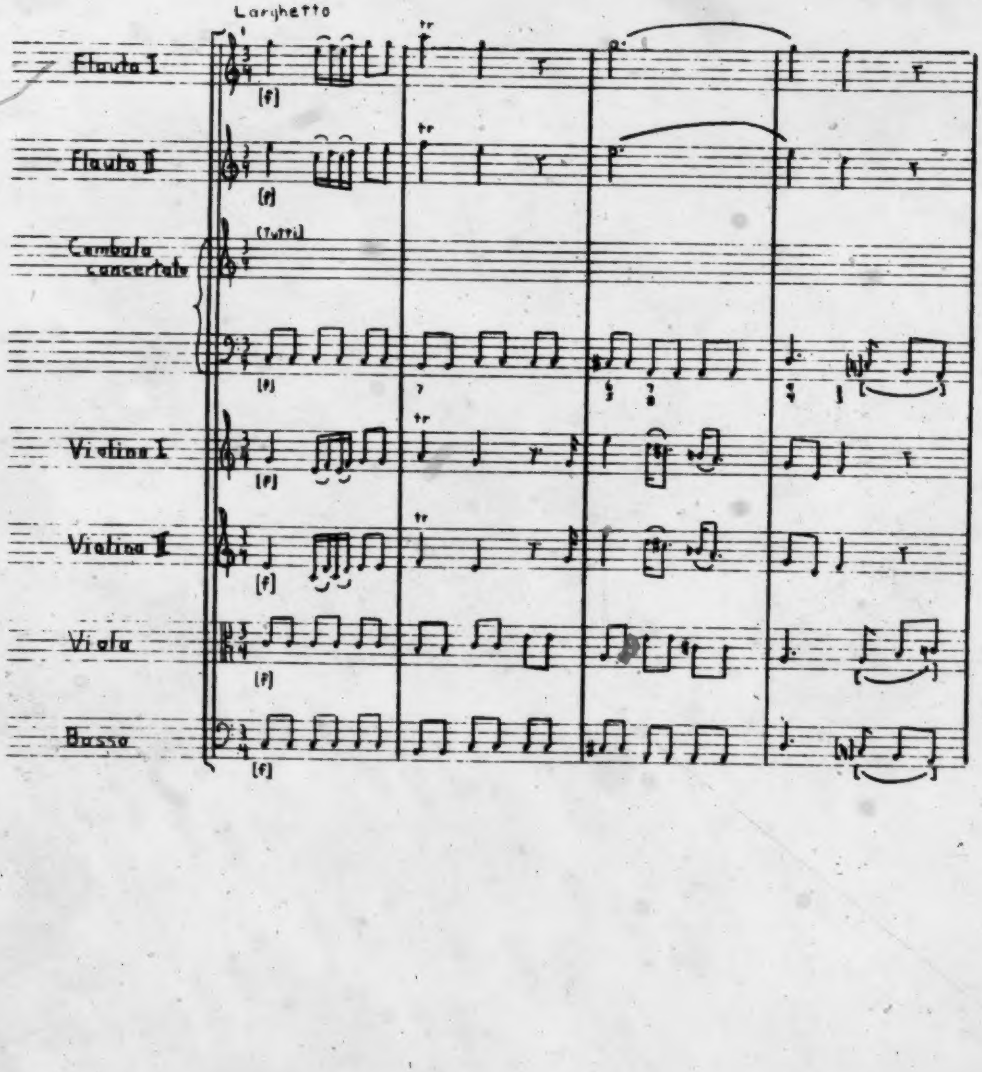
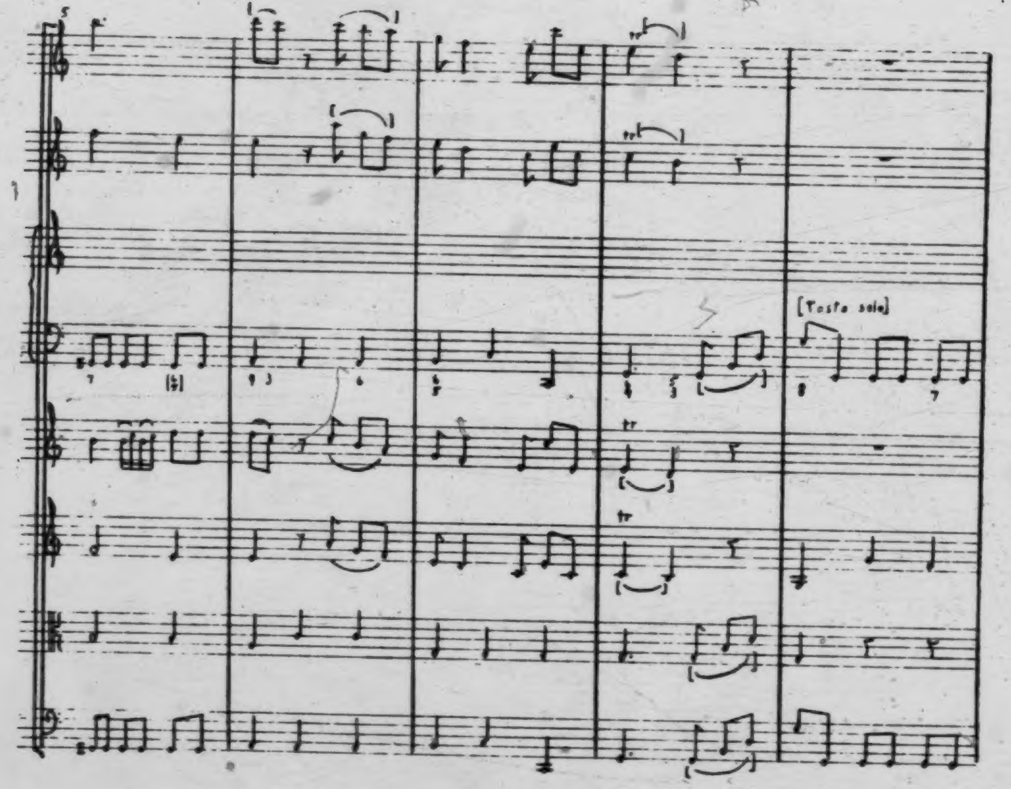
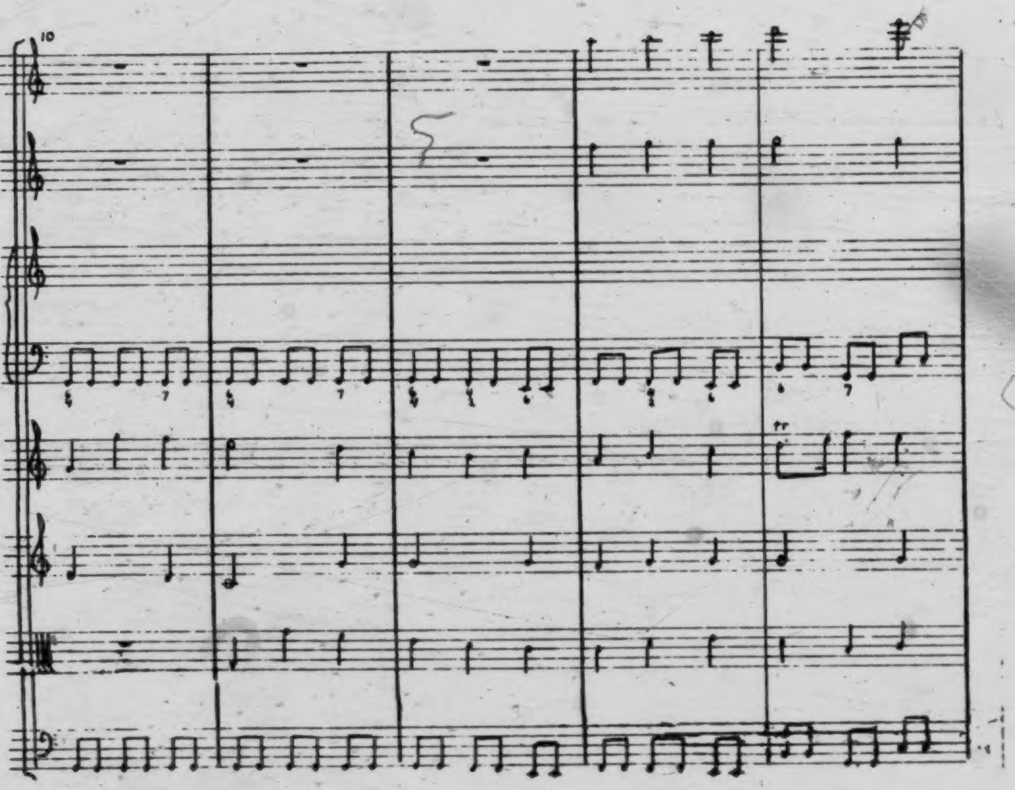
tr
[ff]
unis.
ff
[tr]


316
Volti Larghetto


Larghetto
Flauto I
Flauto II
Cembalo concertato
(Tutti)
Violino I
Violino II
Viola
Basso
[f]
tr


5
[Tasto solo]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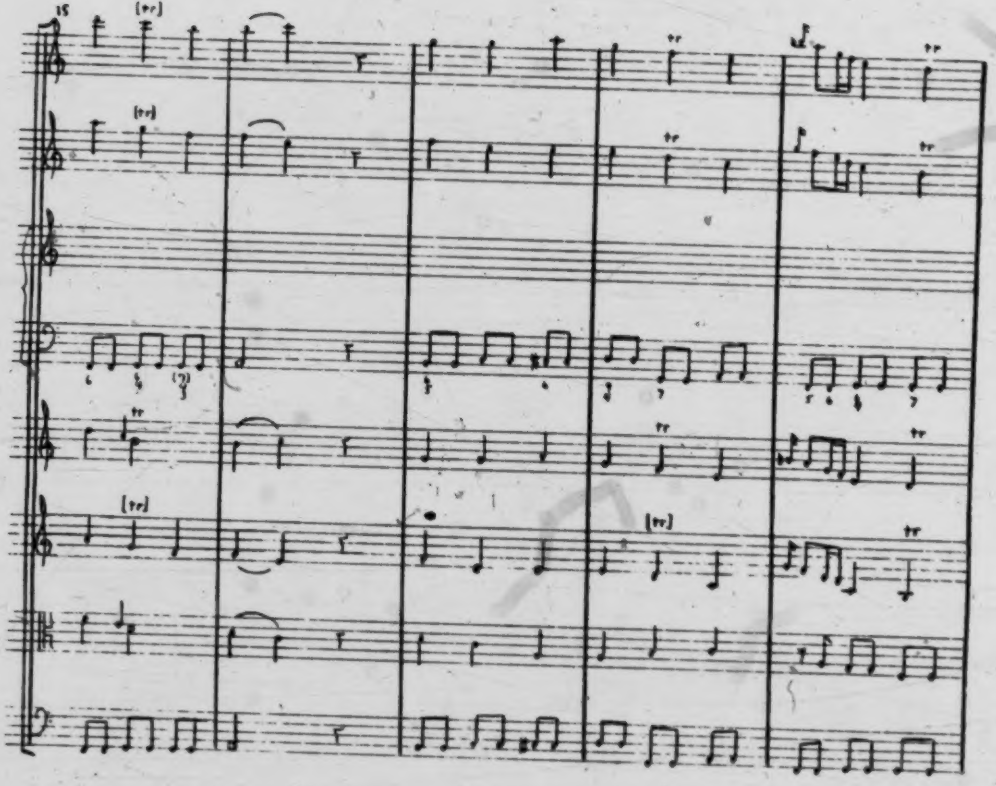
15
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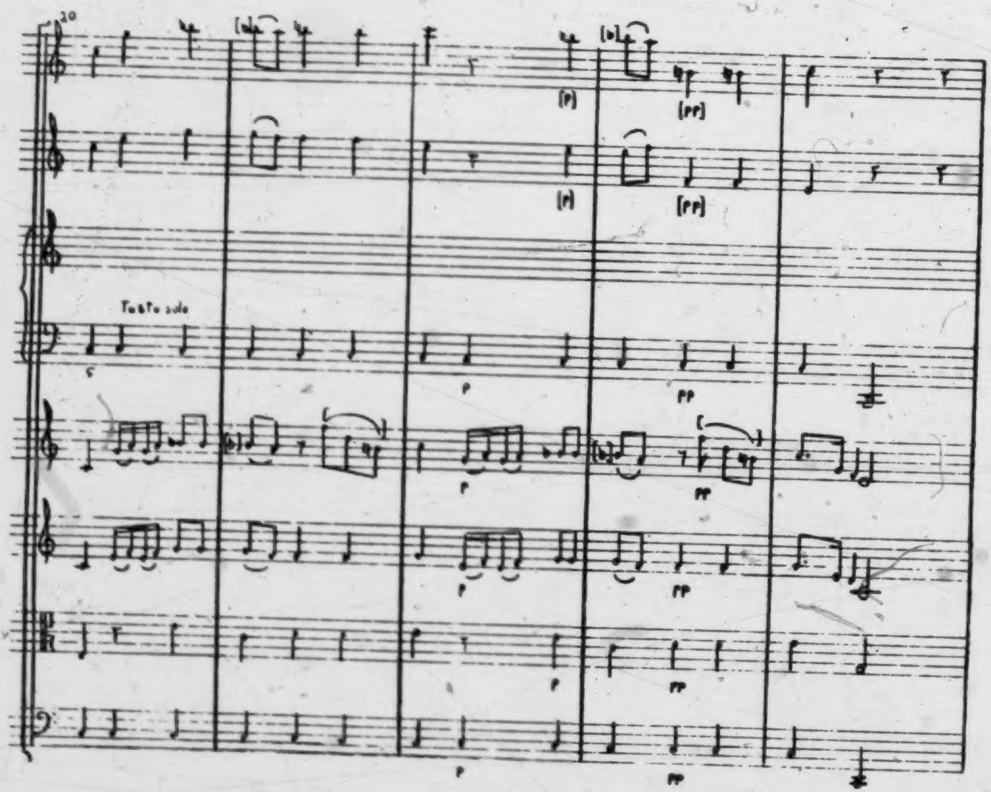
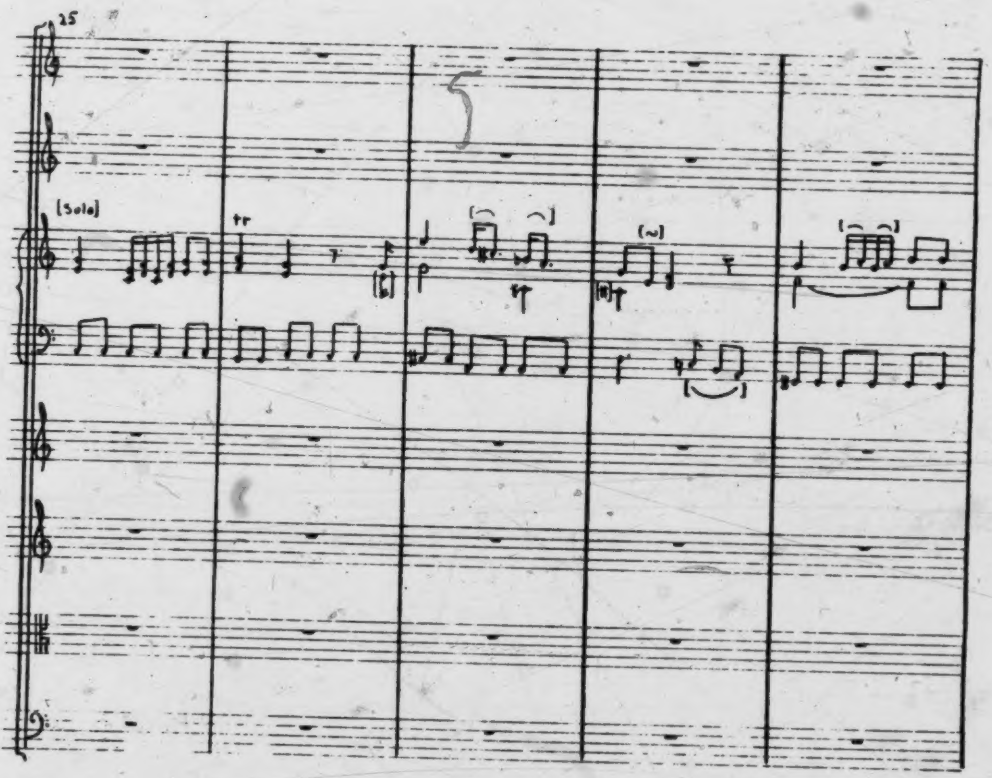
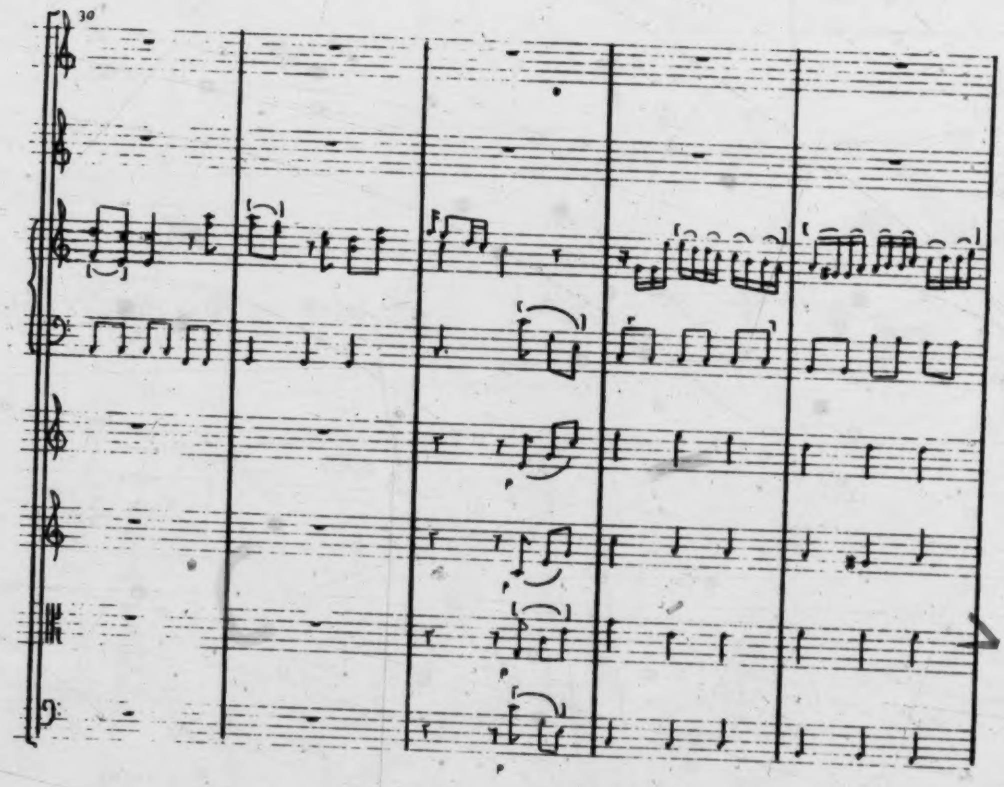
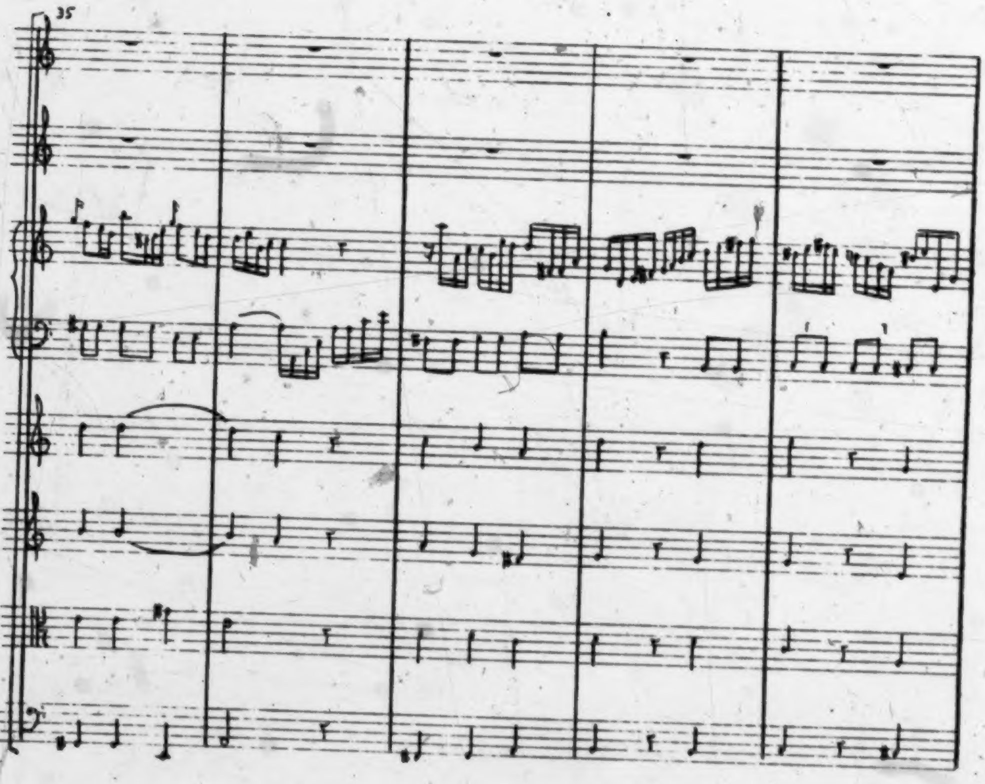
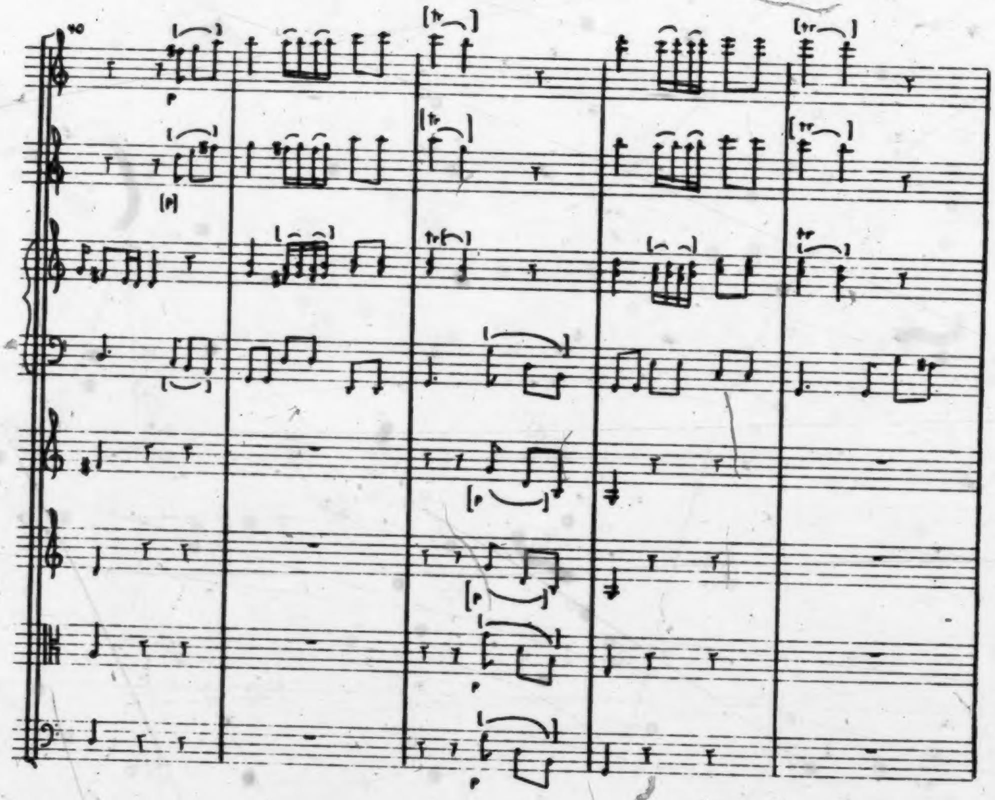

20
Tasto solo
[p]
[pp]
p
pp


25
[Solo]
tr
5


30


35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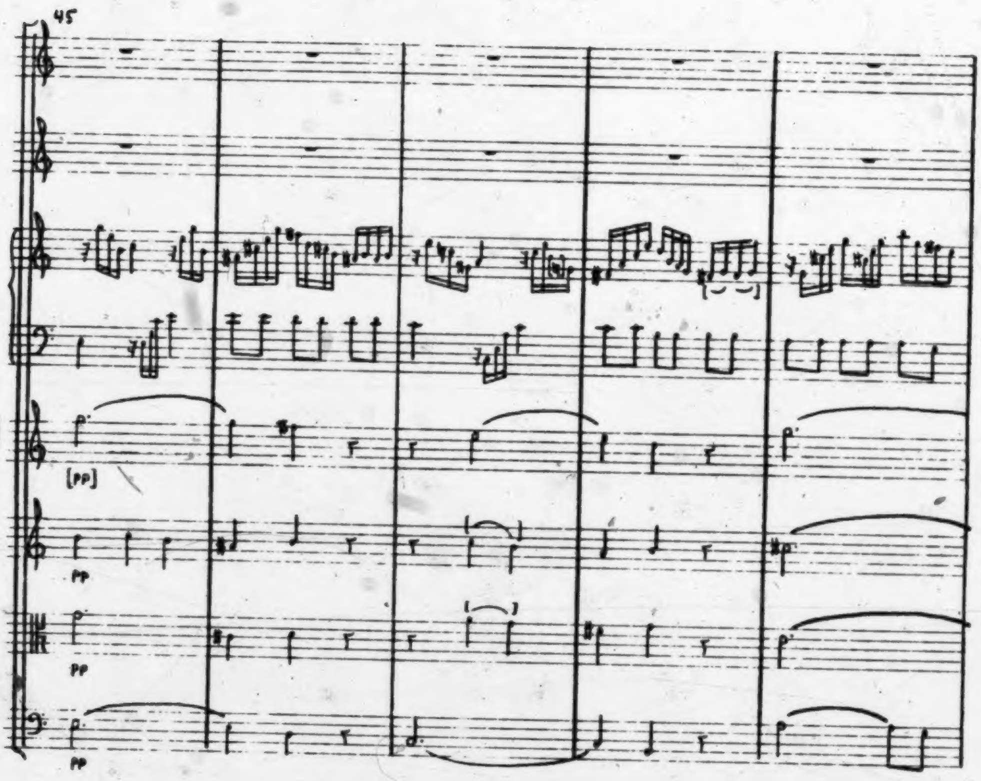
45
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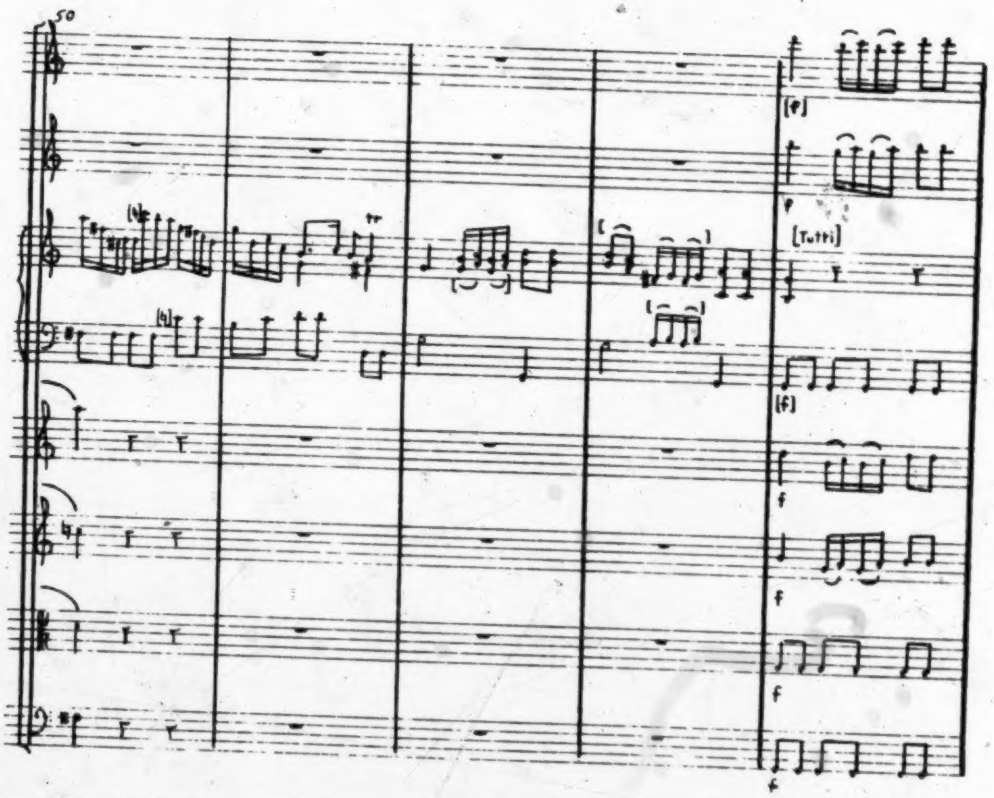
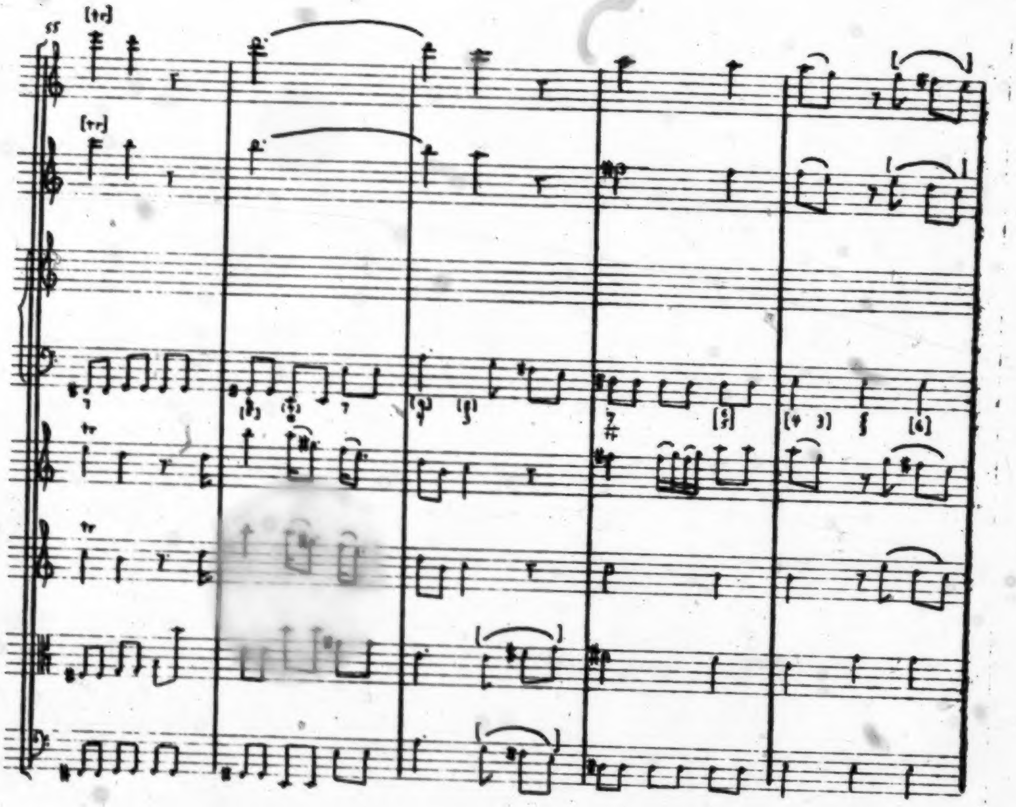
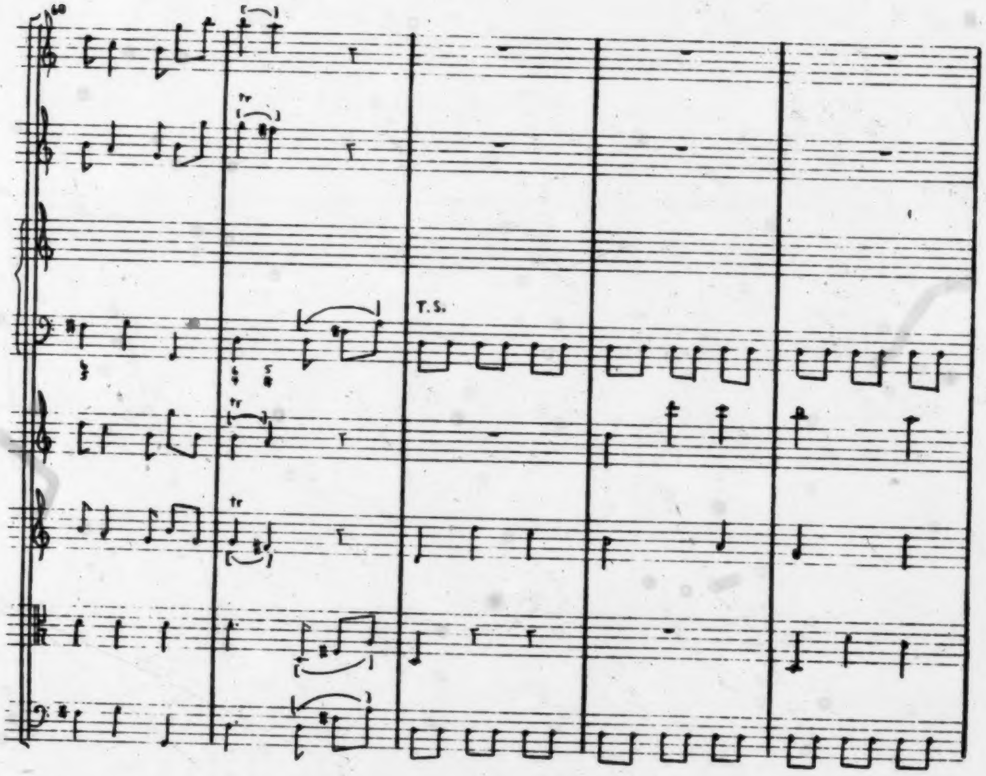
pp
pp
pp


50
tr
[Tutti]
[f]
f
f
f
f
f


55


60
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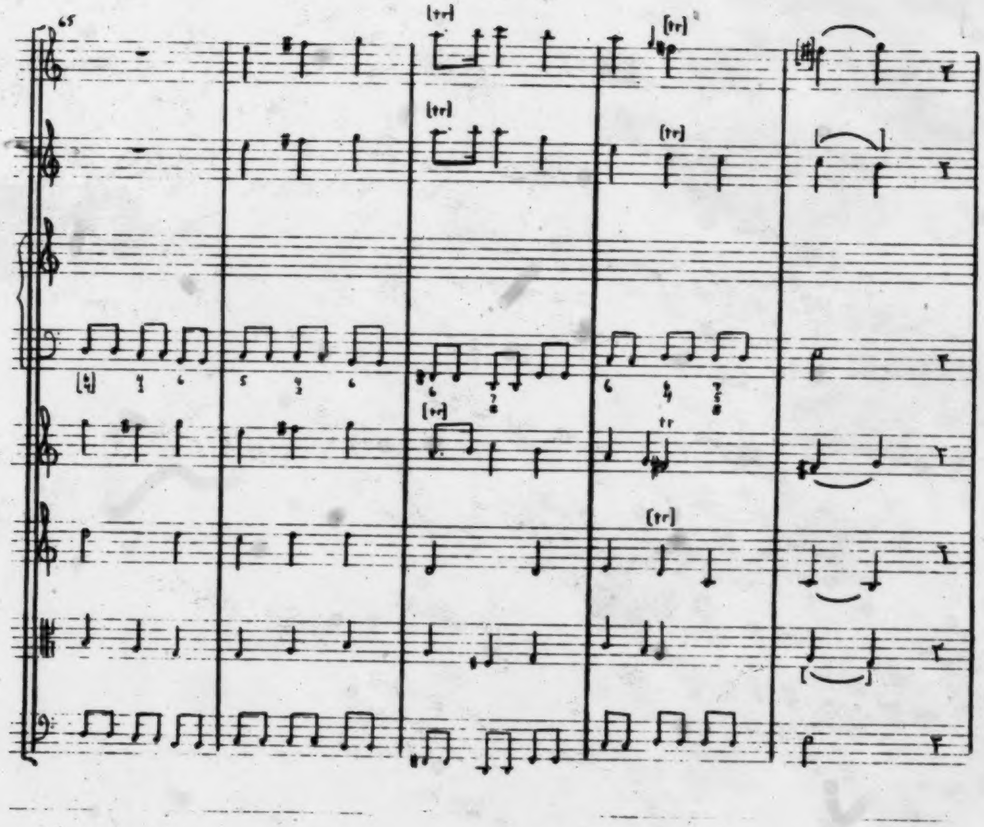
T.S.


65
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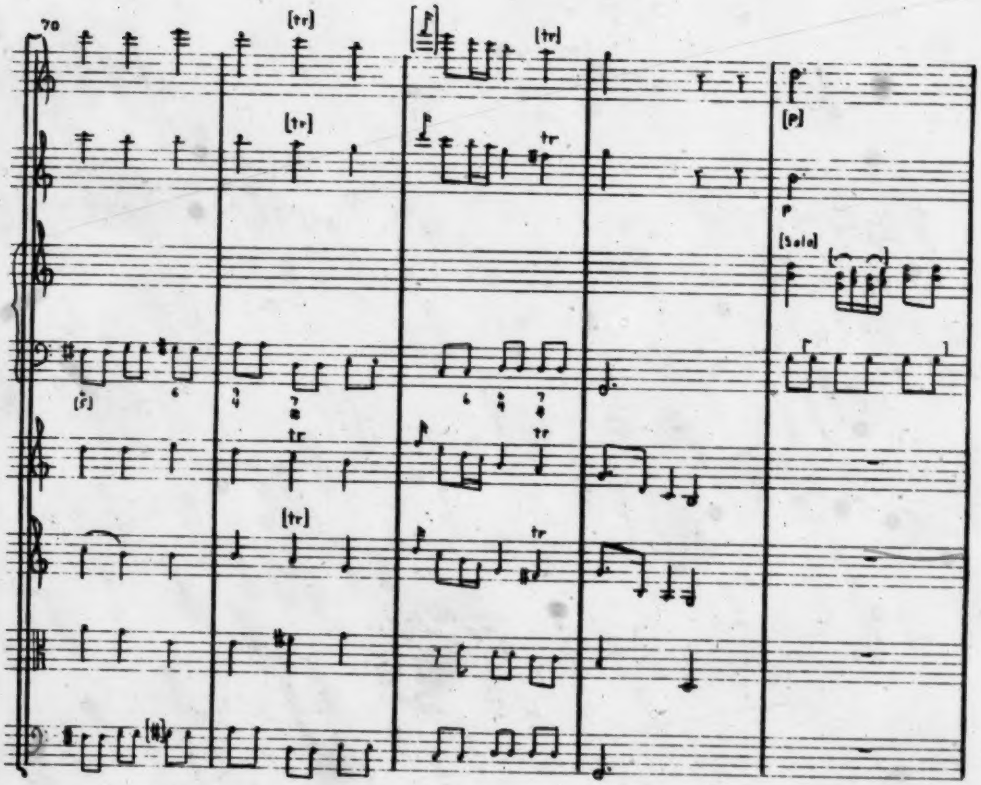70
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P
[Solo]
[P]
6
7
tr
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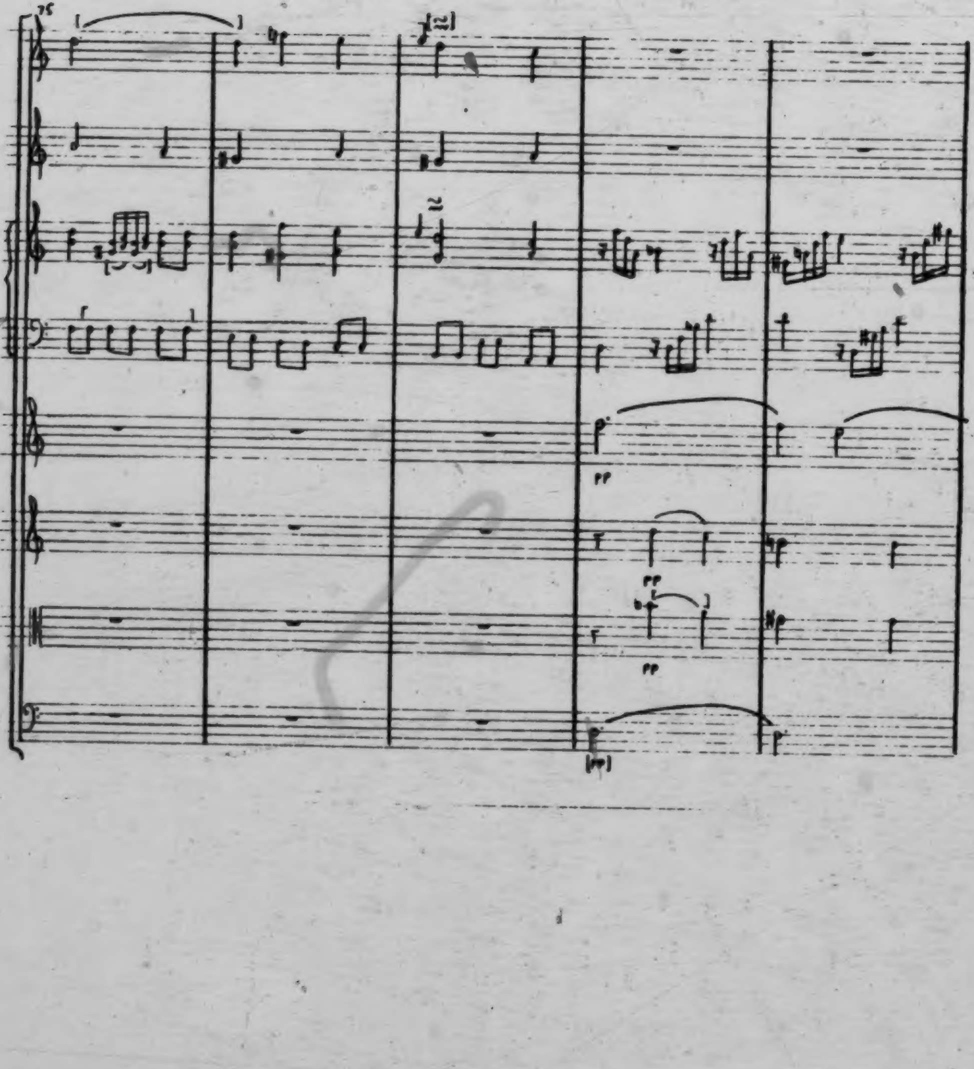
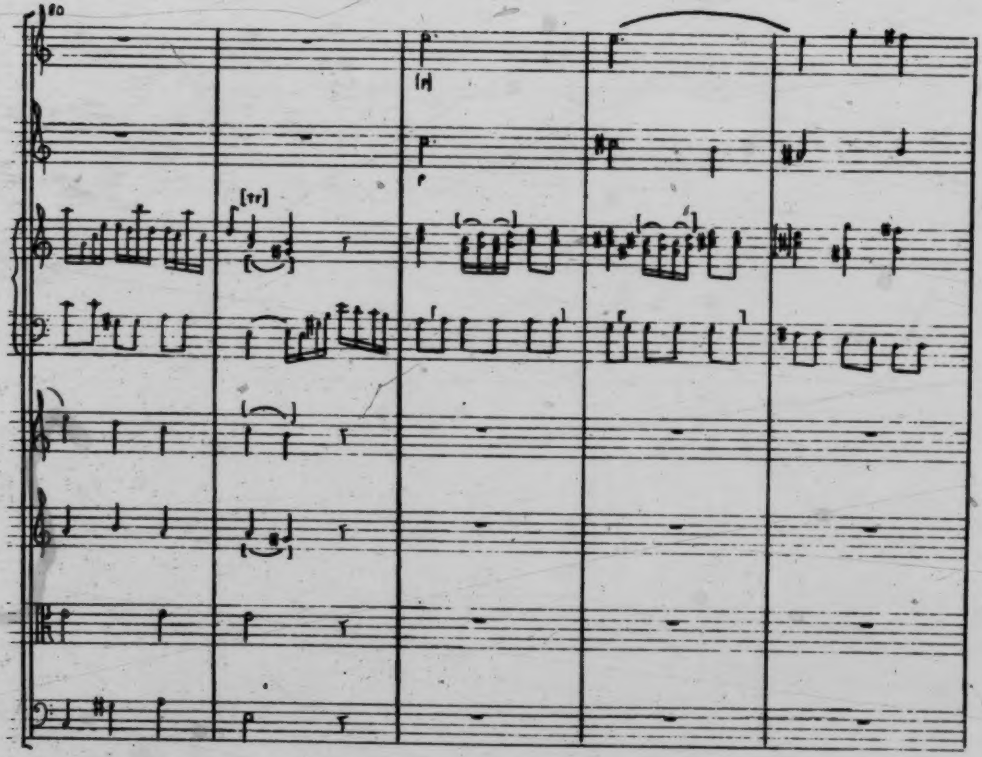
tr
tr


75
pp
pp
pp
(pp)


80
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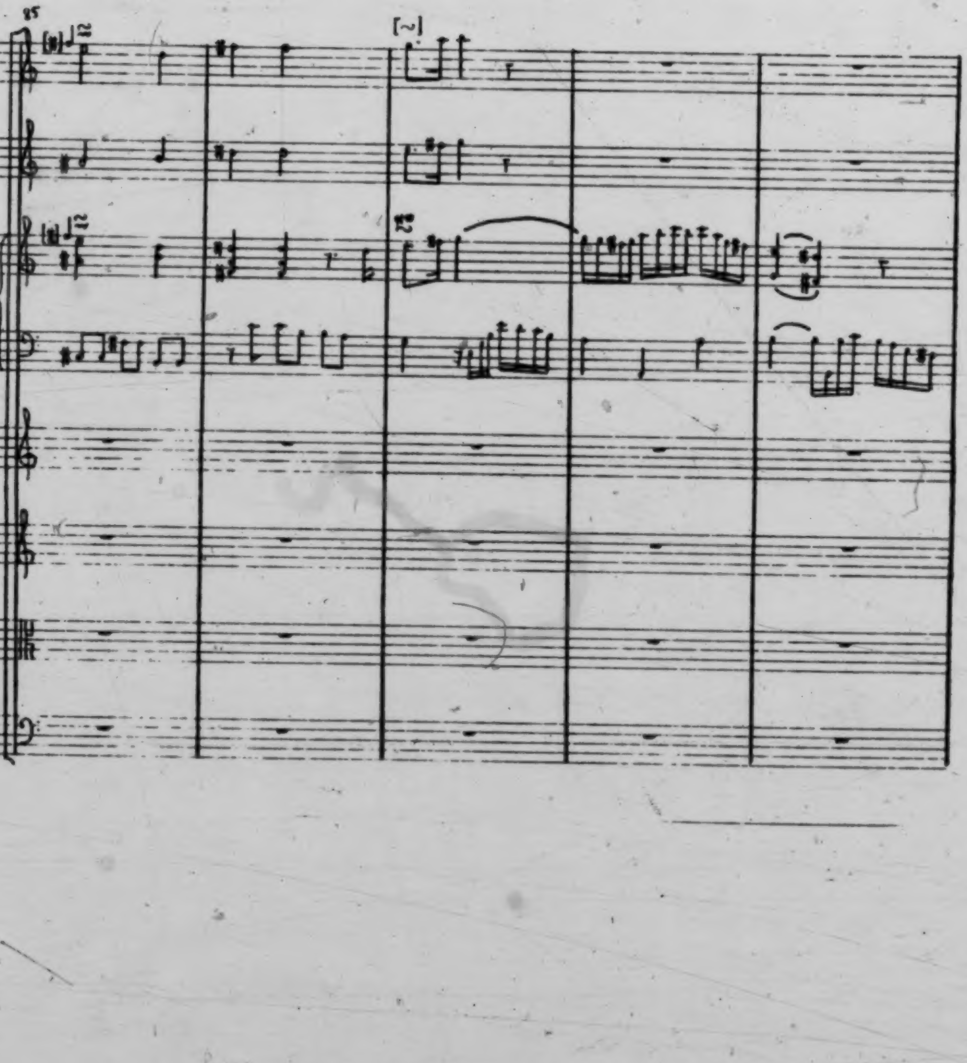
85
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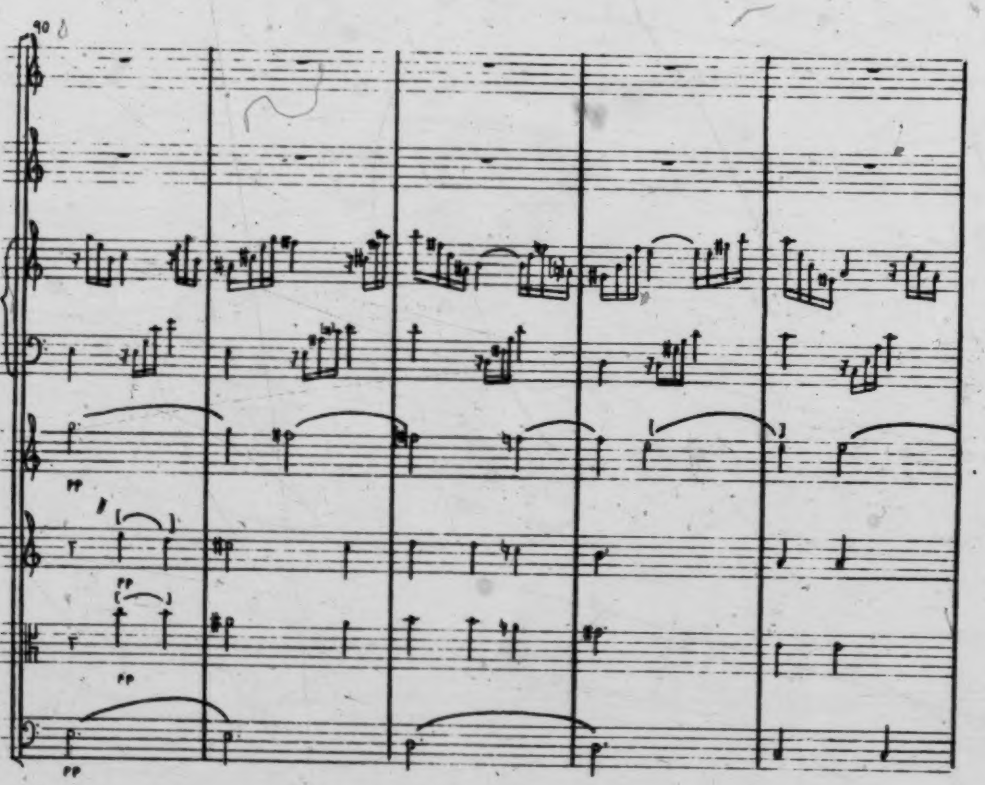
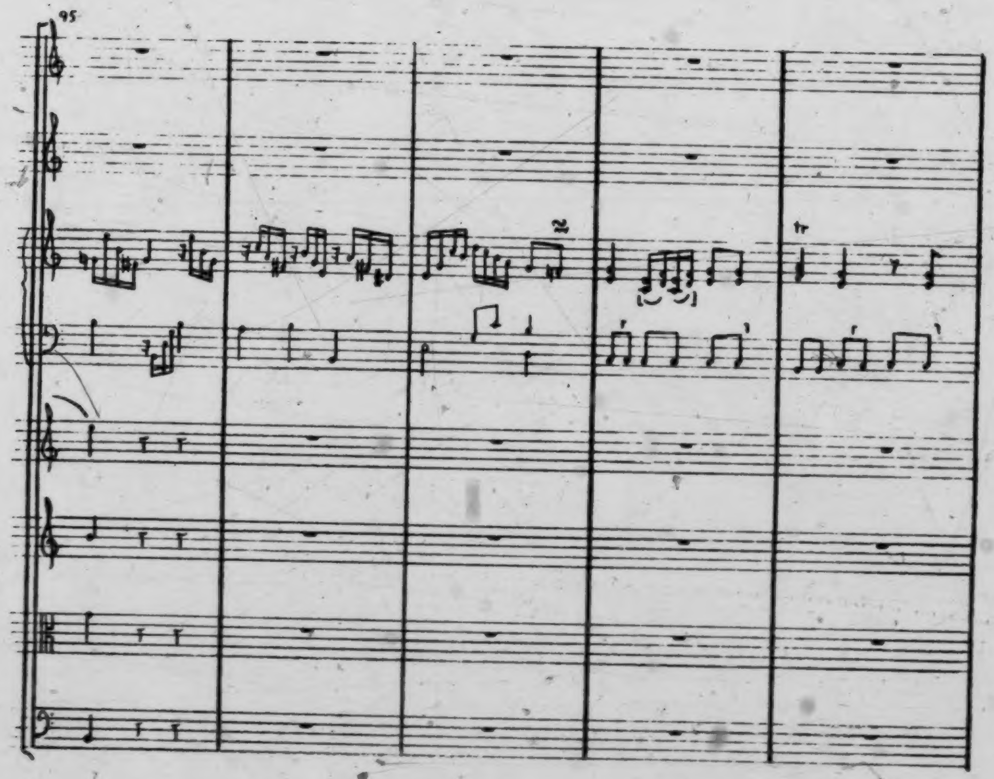

90
pp
pp
pp
pp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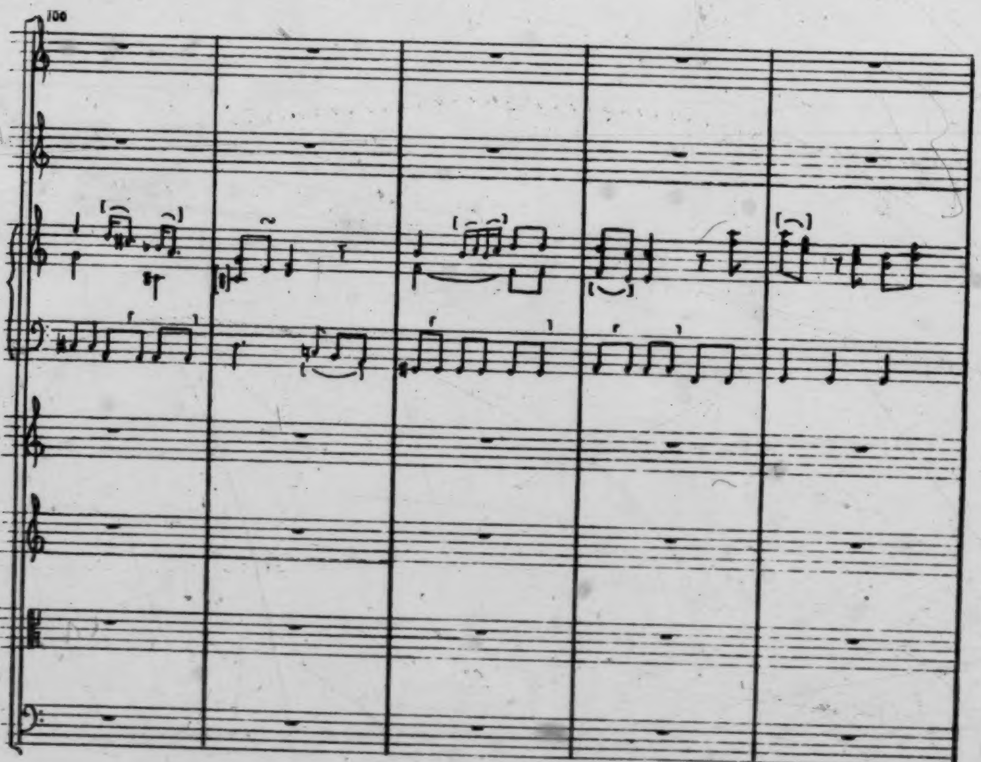
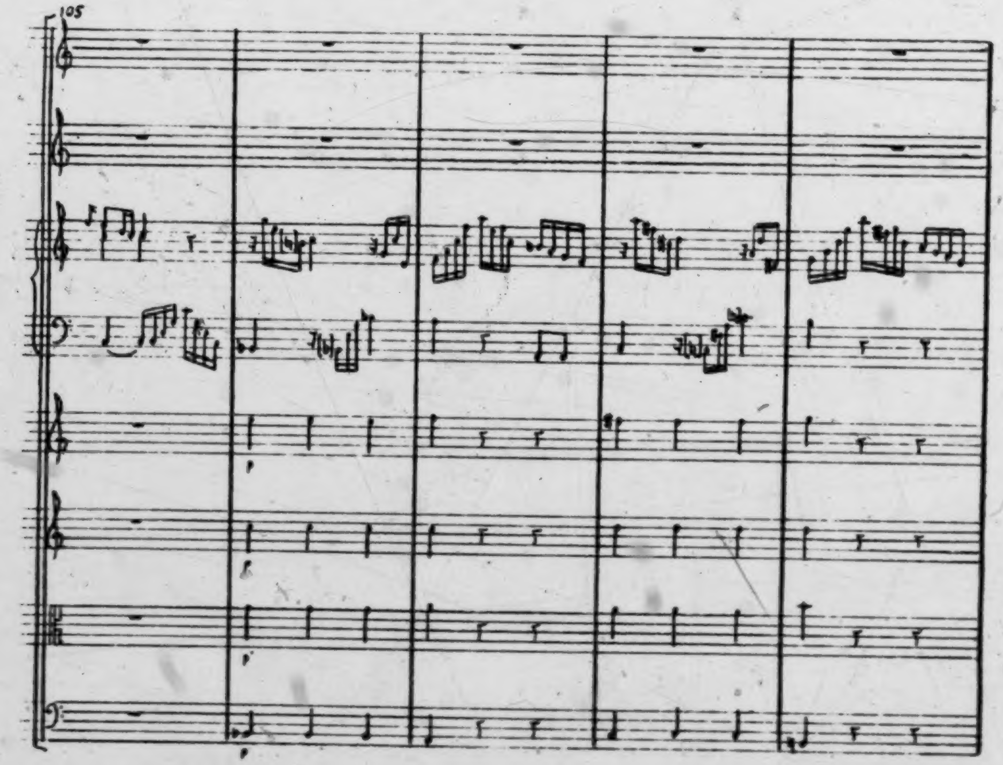
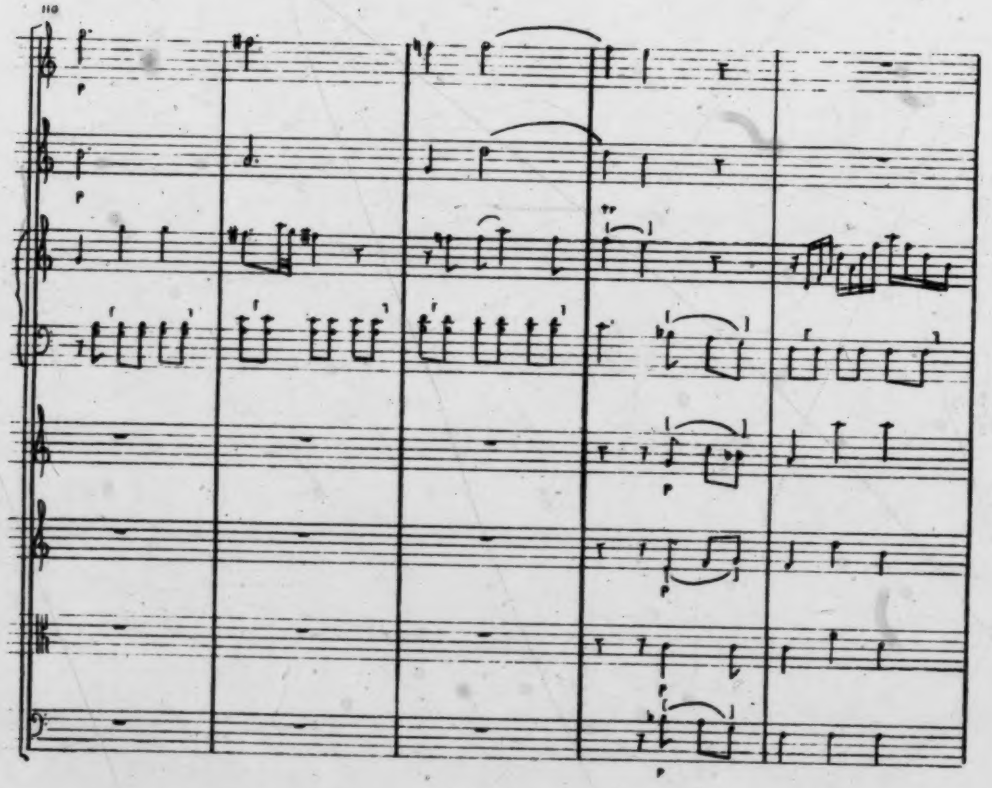

100


105


110
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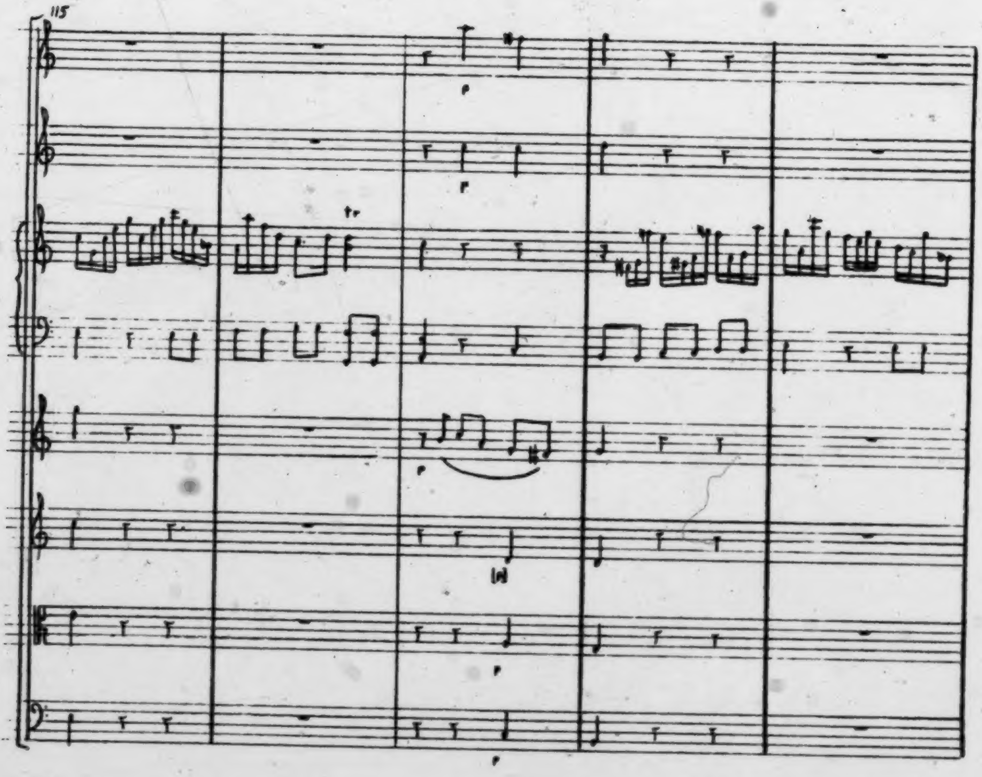
115
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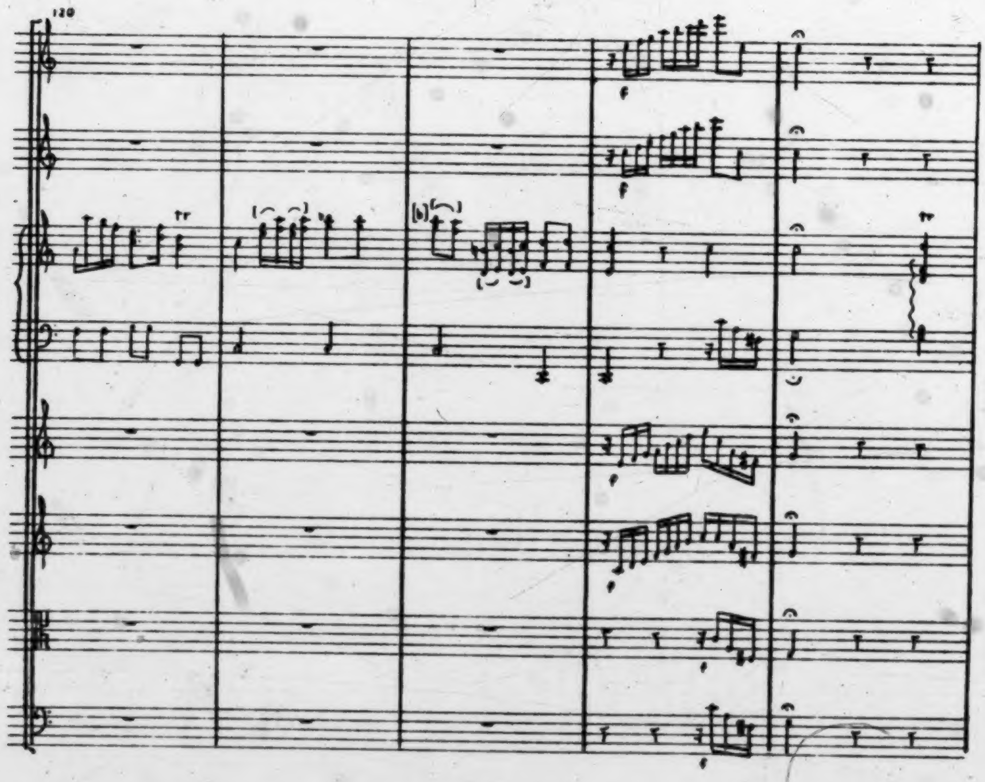
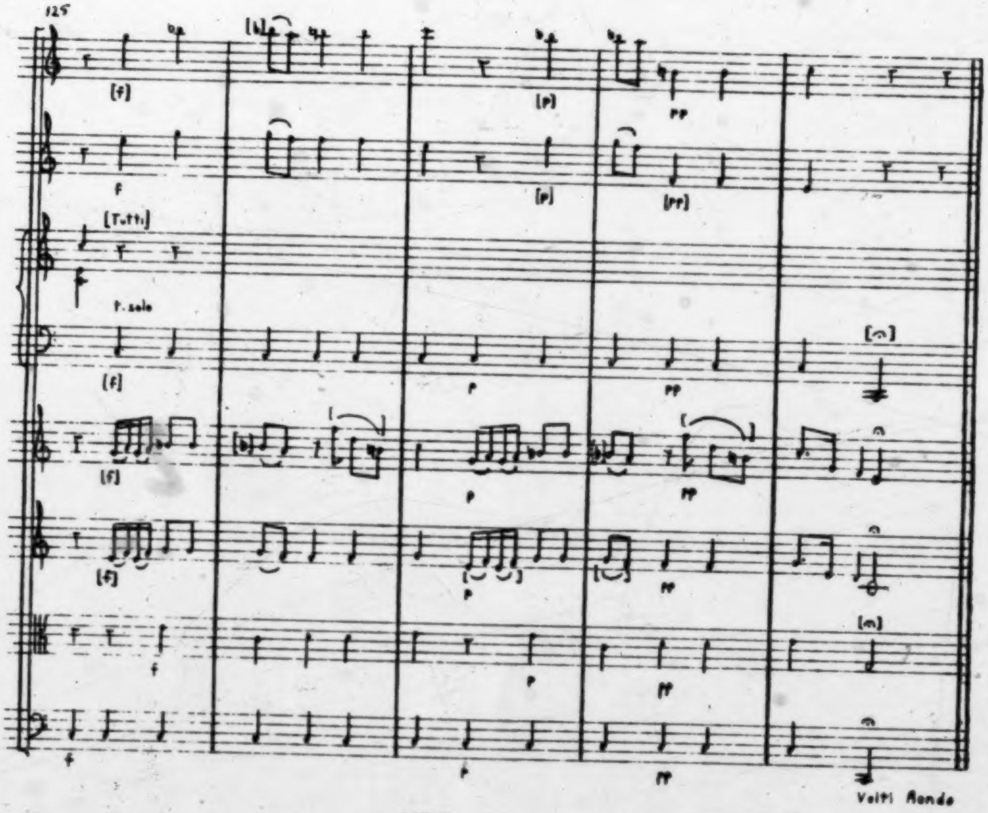
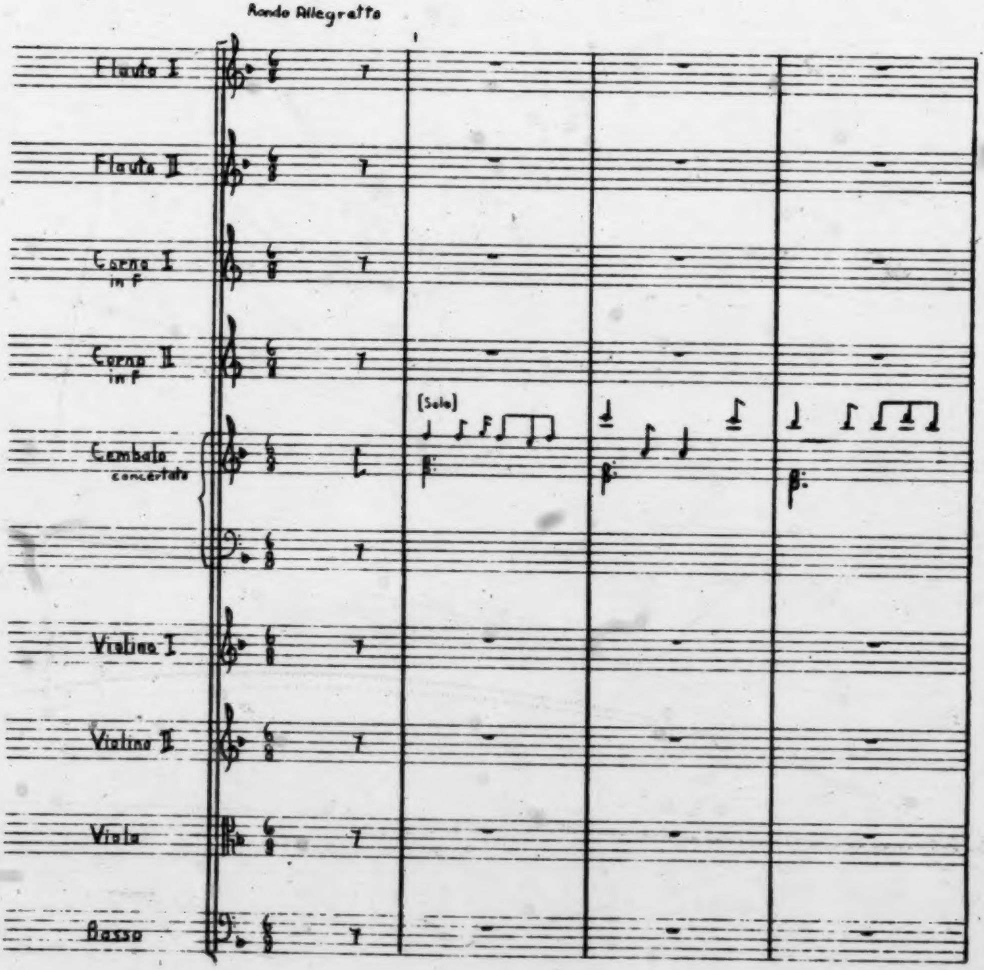
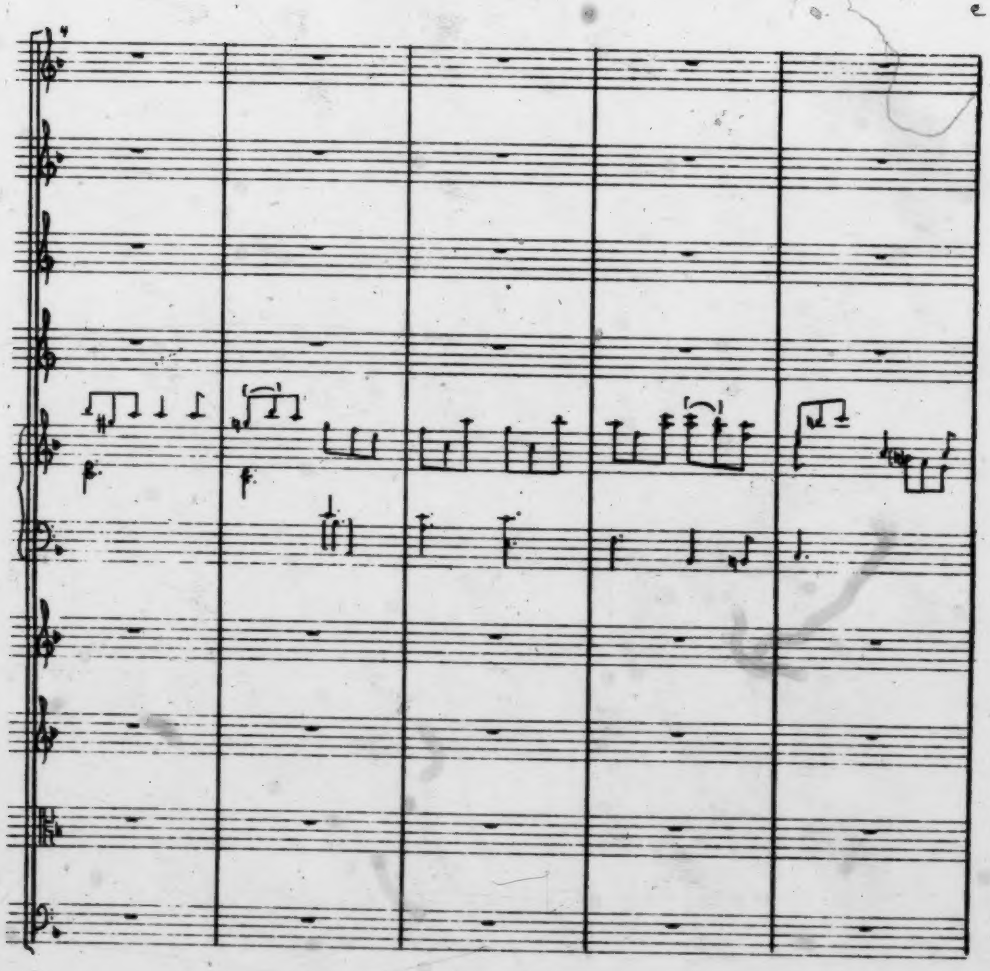
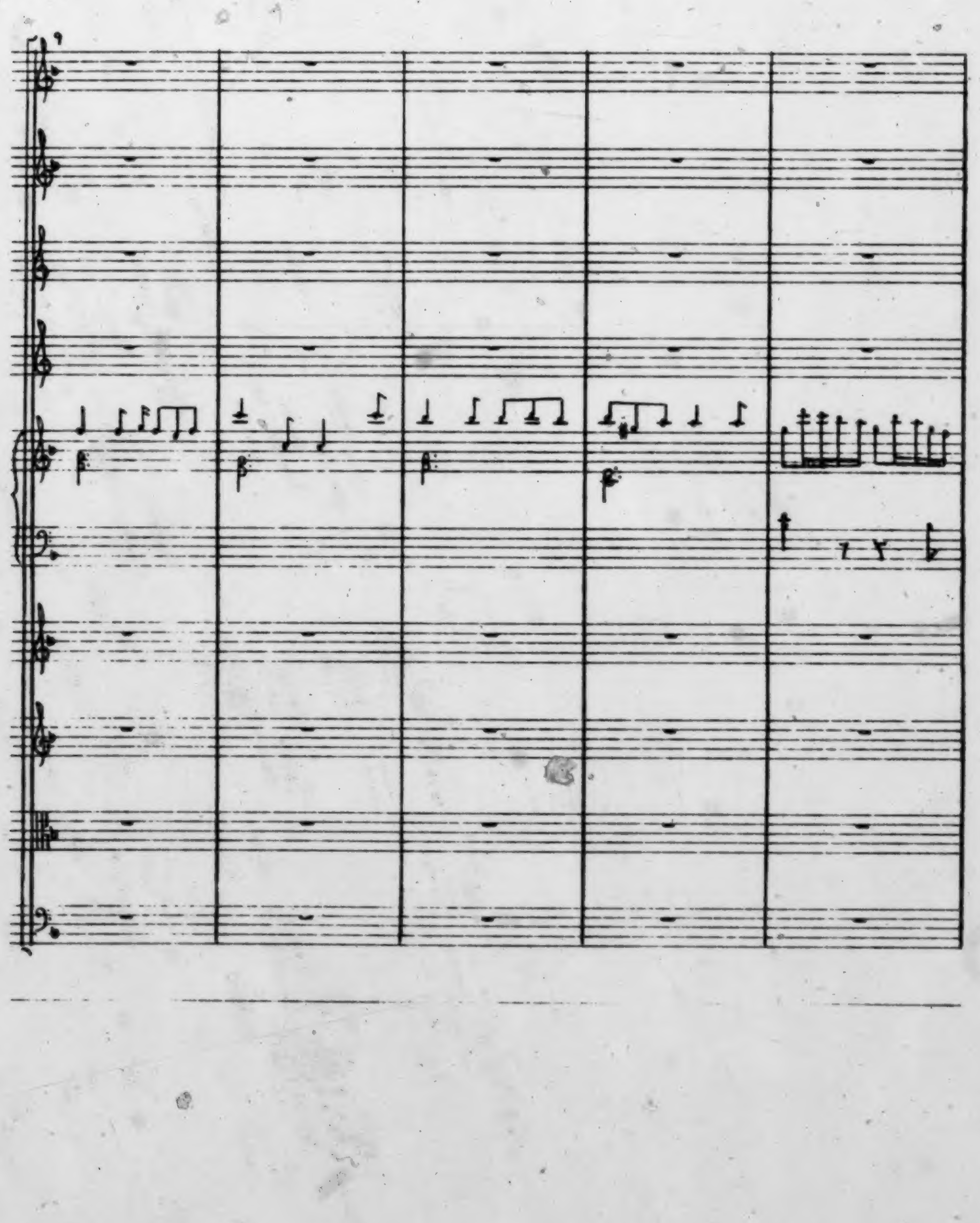
p
p
p
p
p

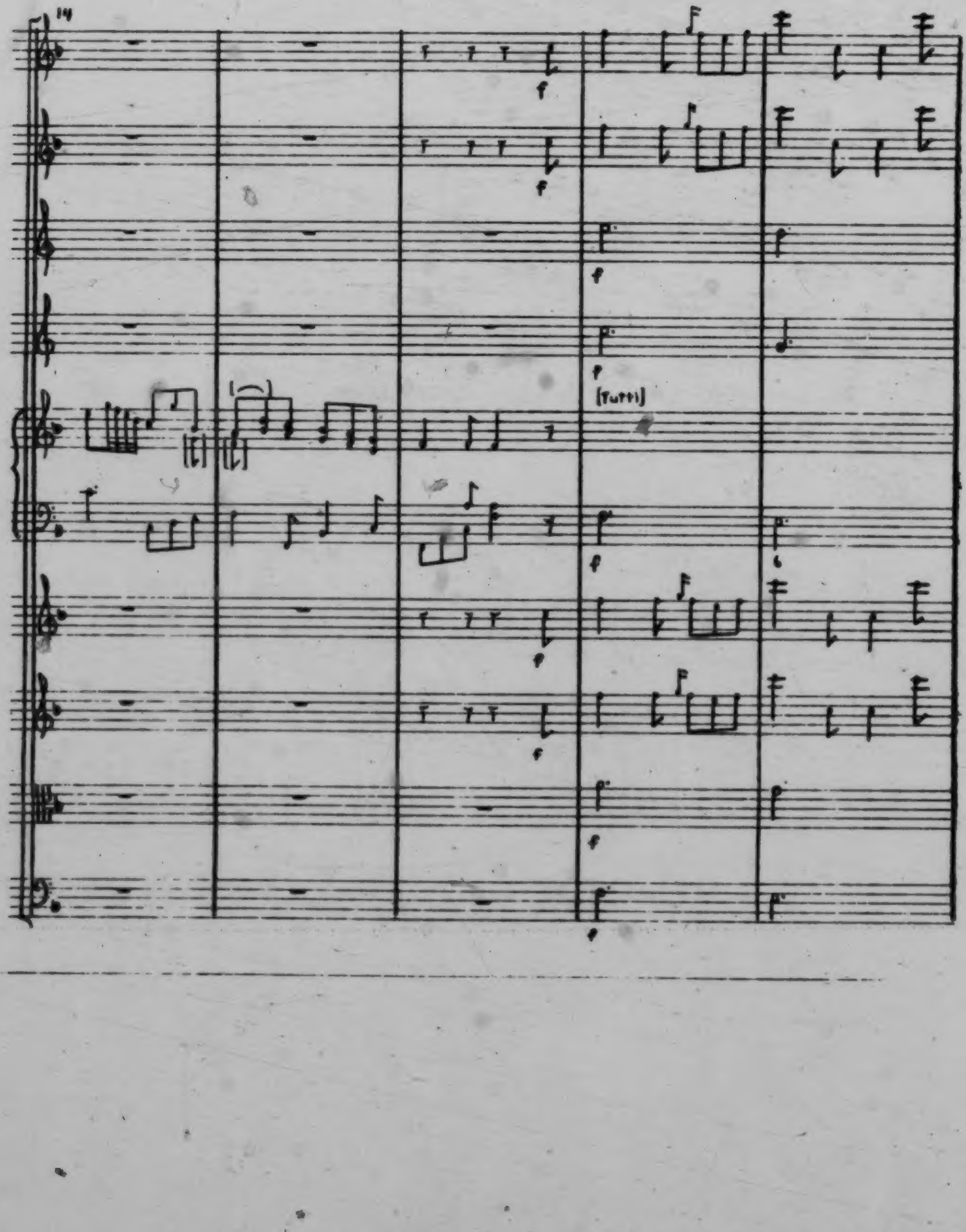

120


125
[f]
[p]
pp
f
[p]
[pp]
[Tutti]
P. solo
[f]
p
pp
[f]
p
pp
[f]
p
pp
f
p
pp
f
p
pp
Volti Rondo


Rondo Allegretto
Flauto I
Flauto II
Corno I in F
Corno II in F
[Solo]
Cembalo concertato
Violino I
Violino II
Viola
Basso



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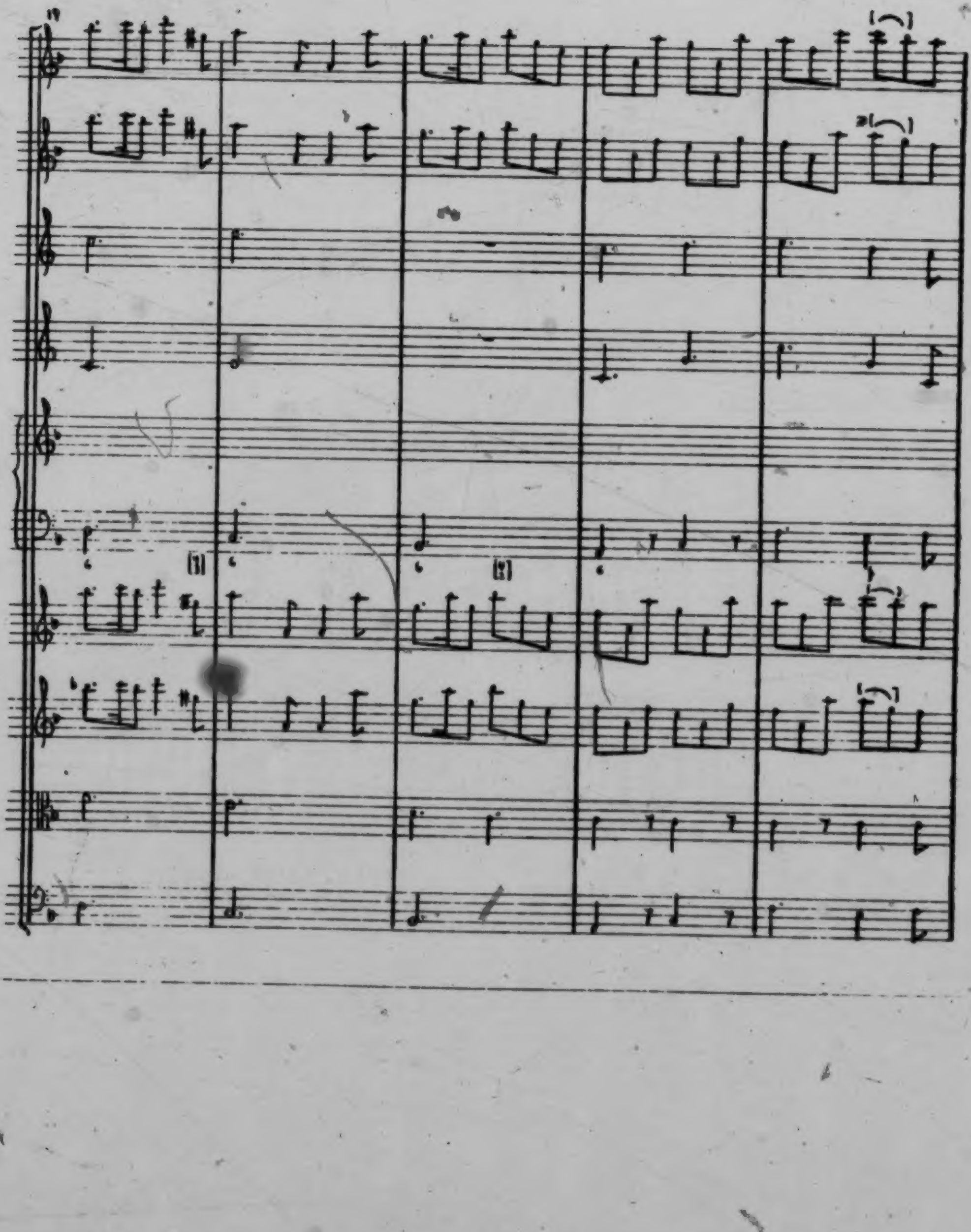

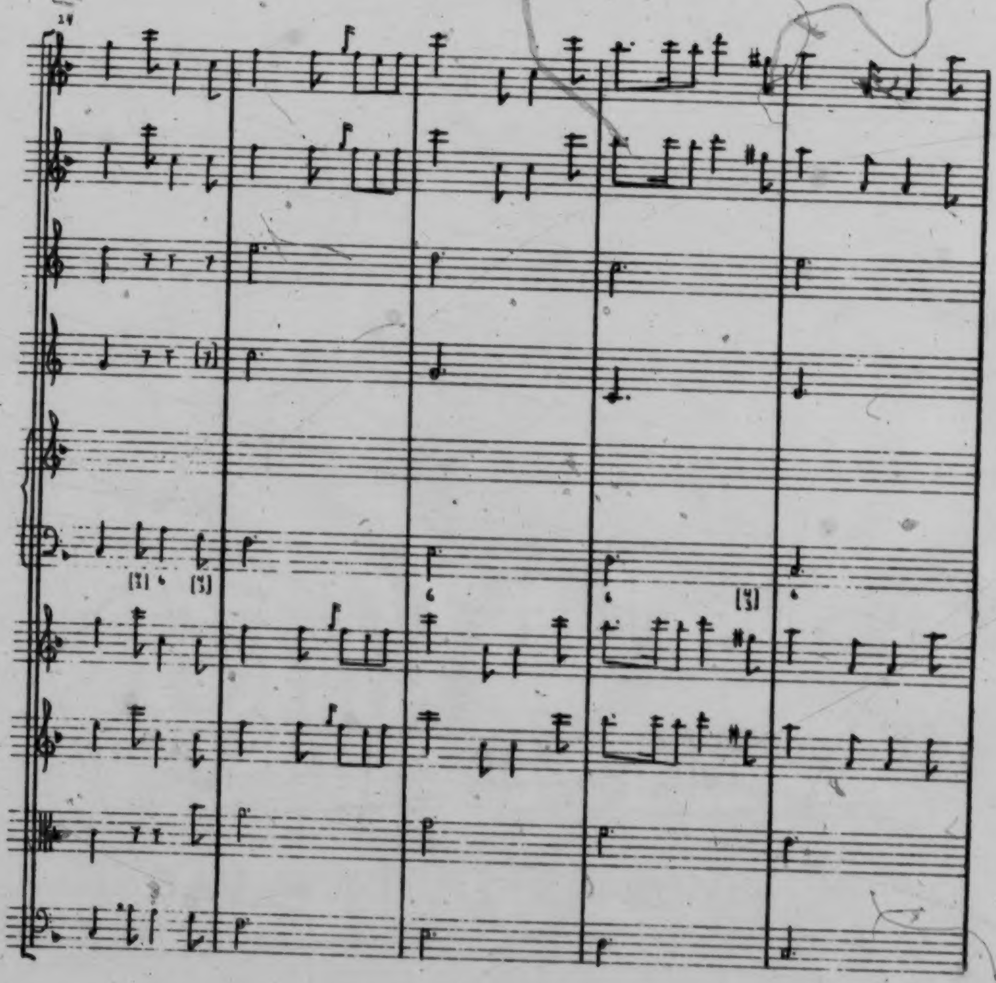

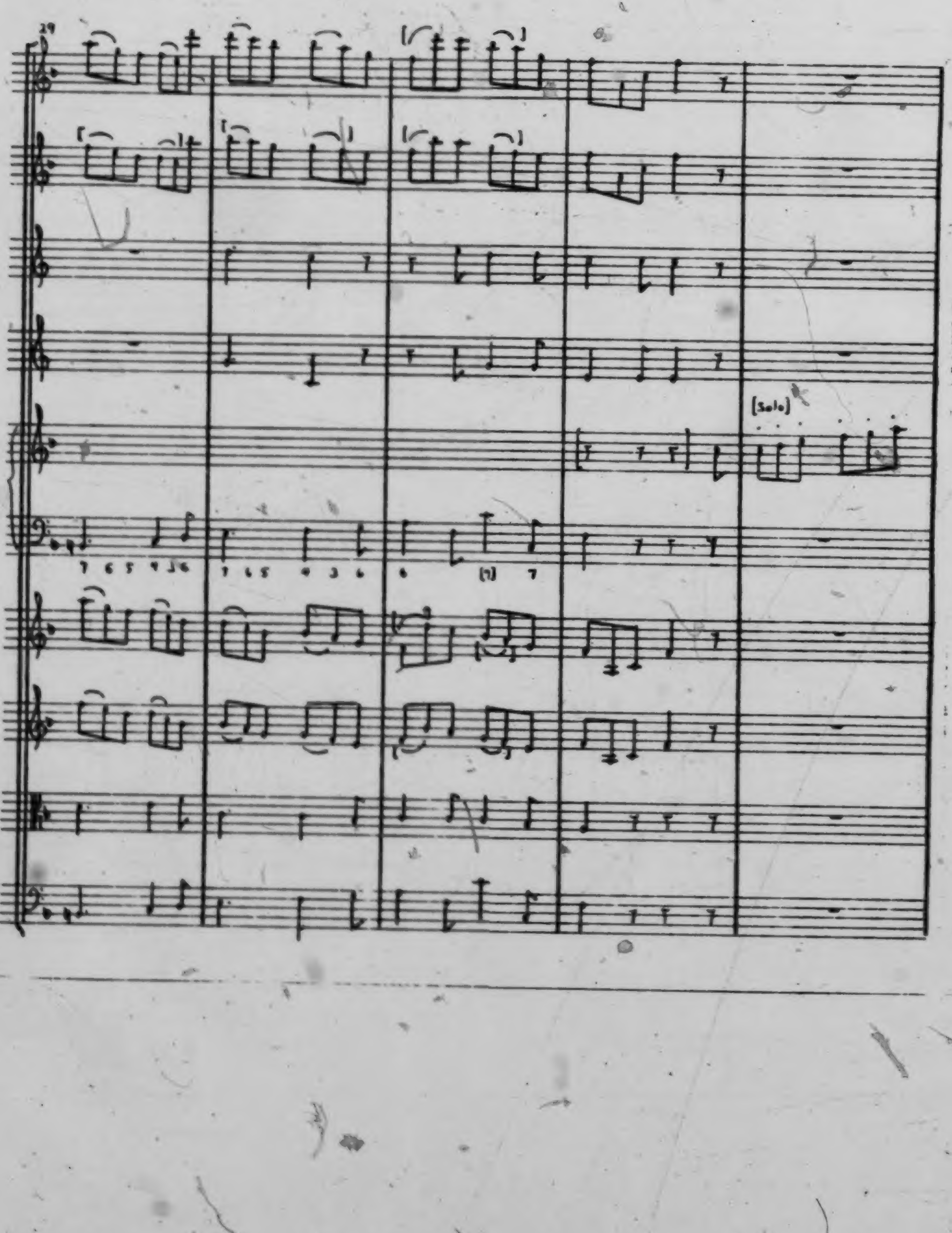
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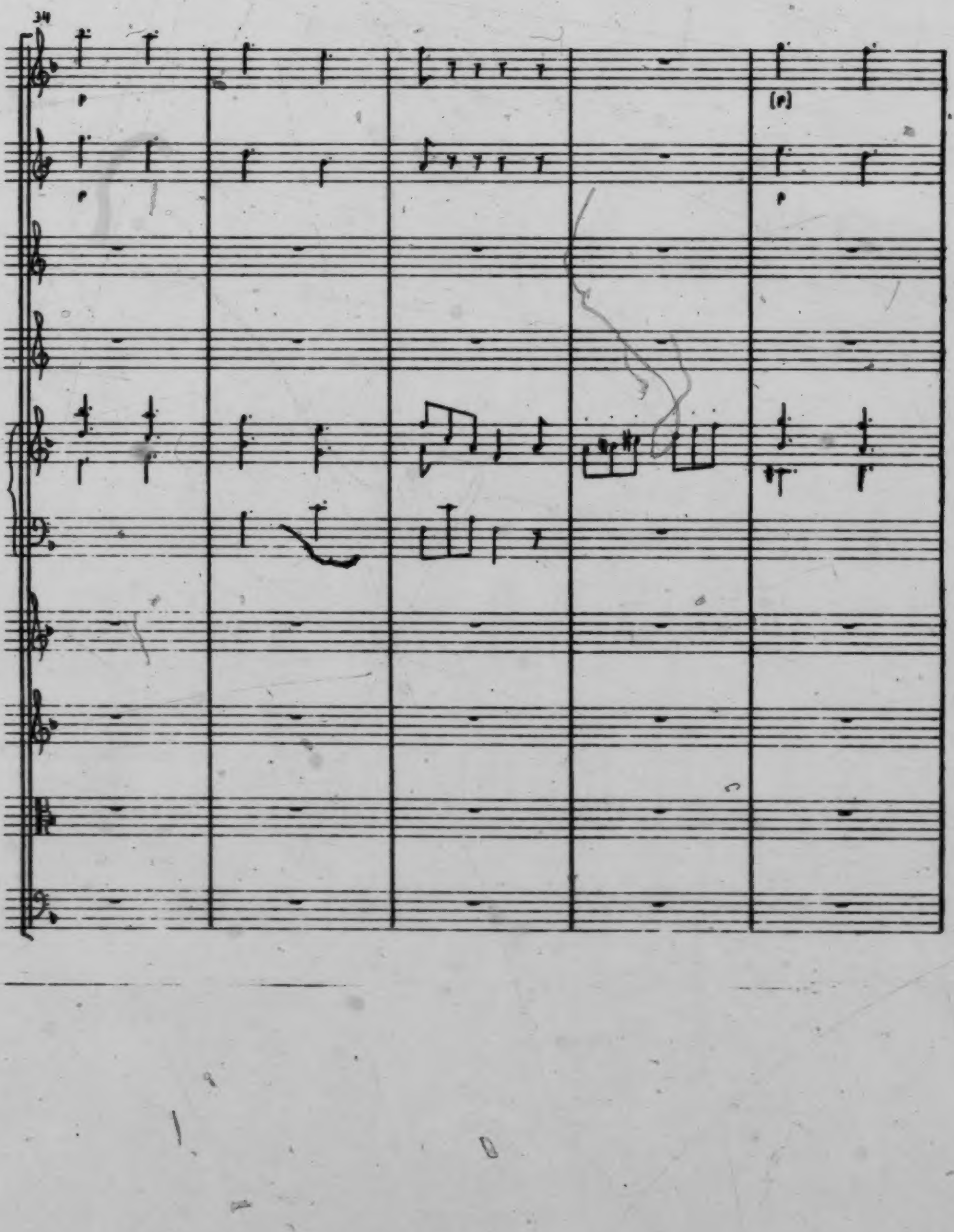
7 6 5 4 3 6
7 6 5 4 3 6
6 (7) 7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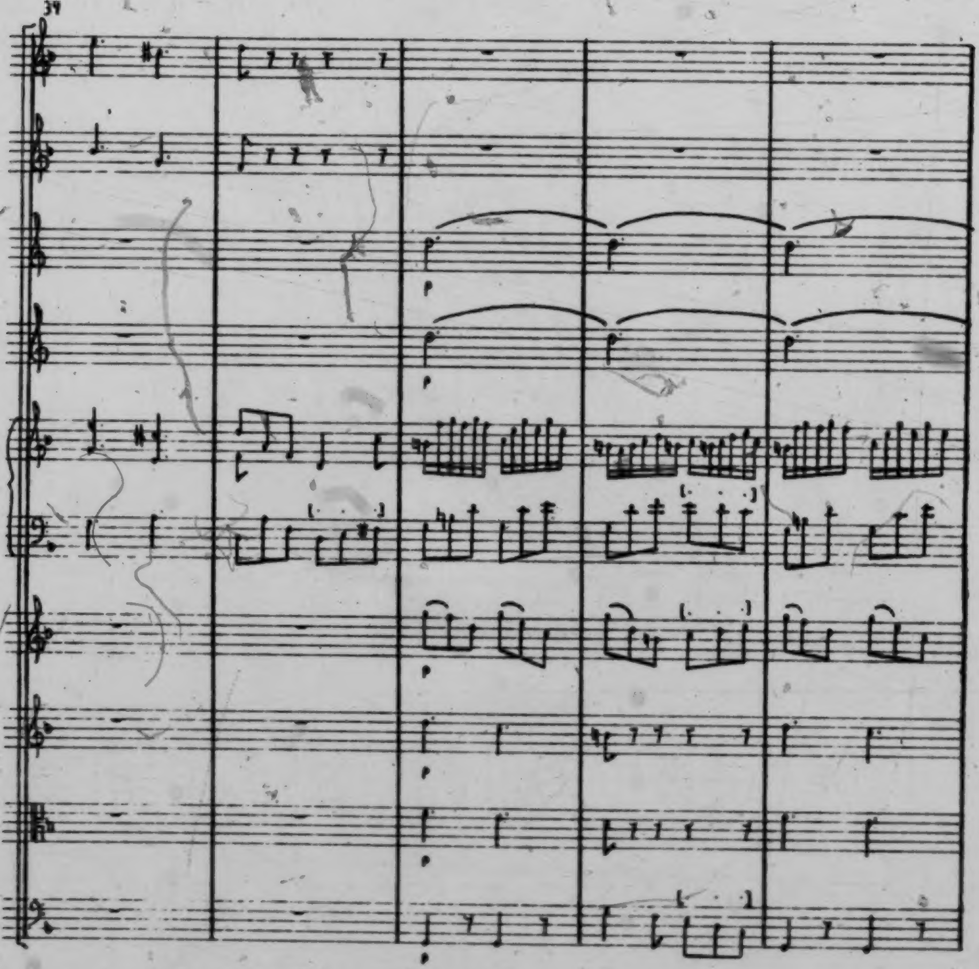
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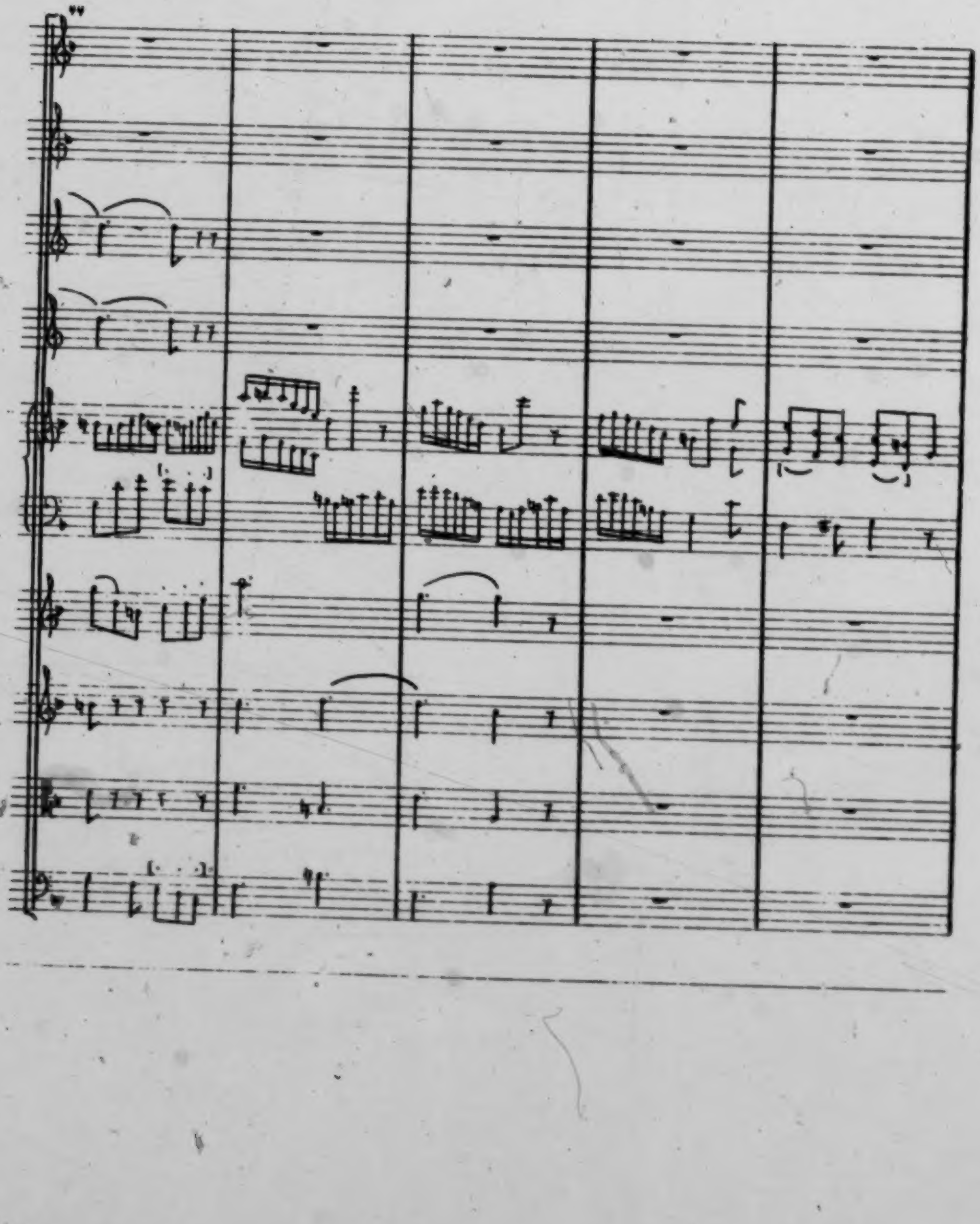

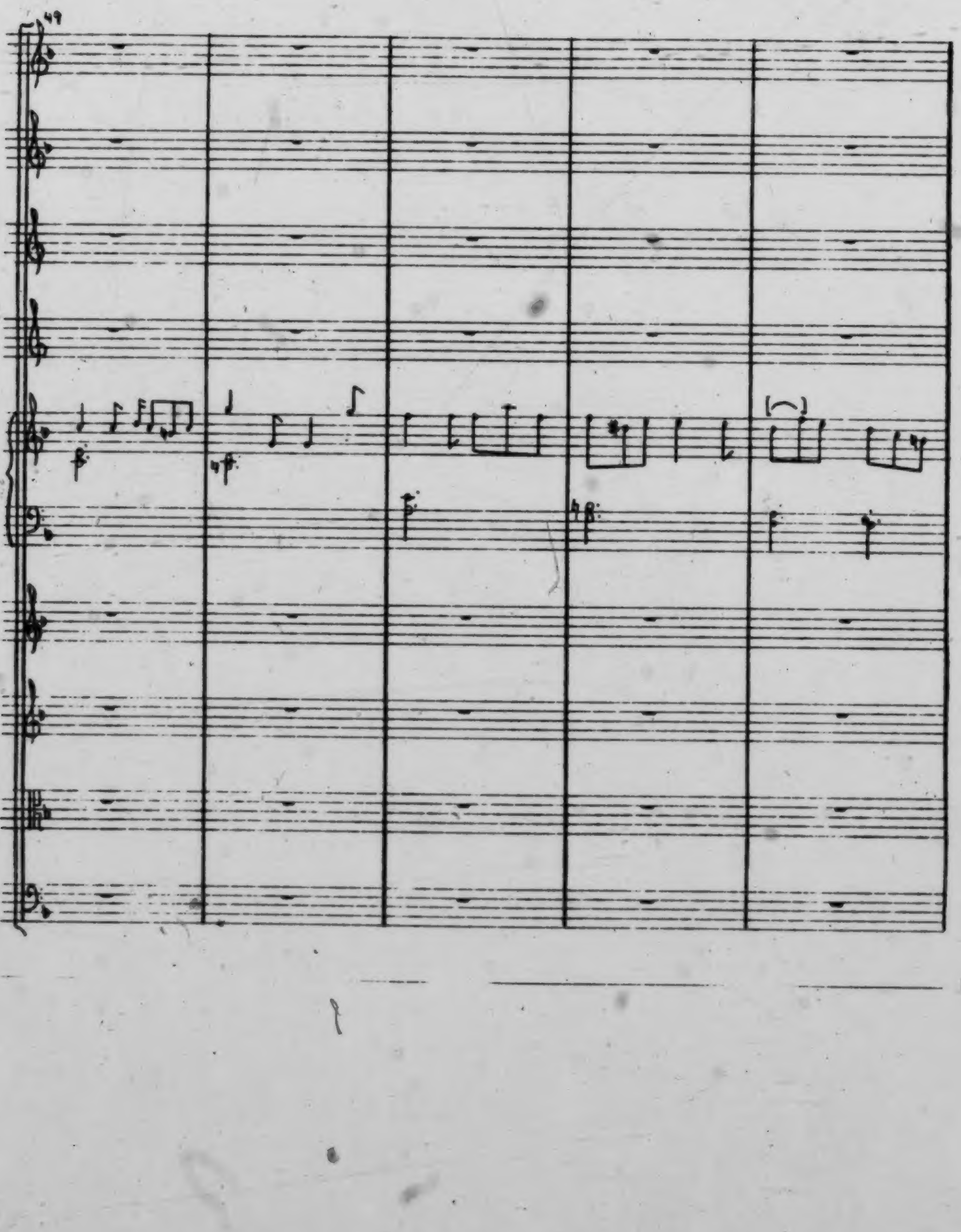
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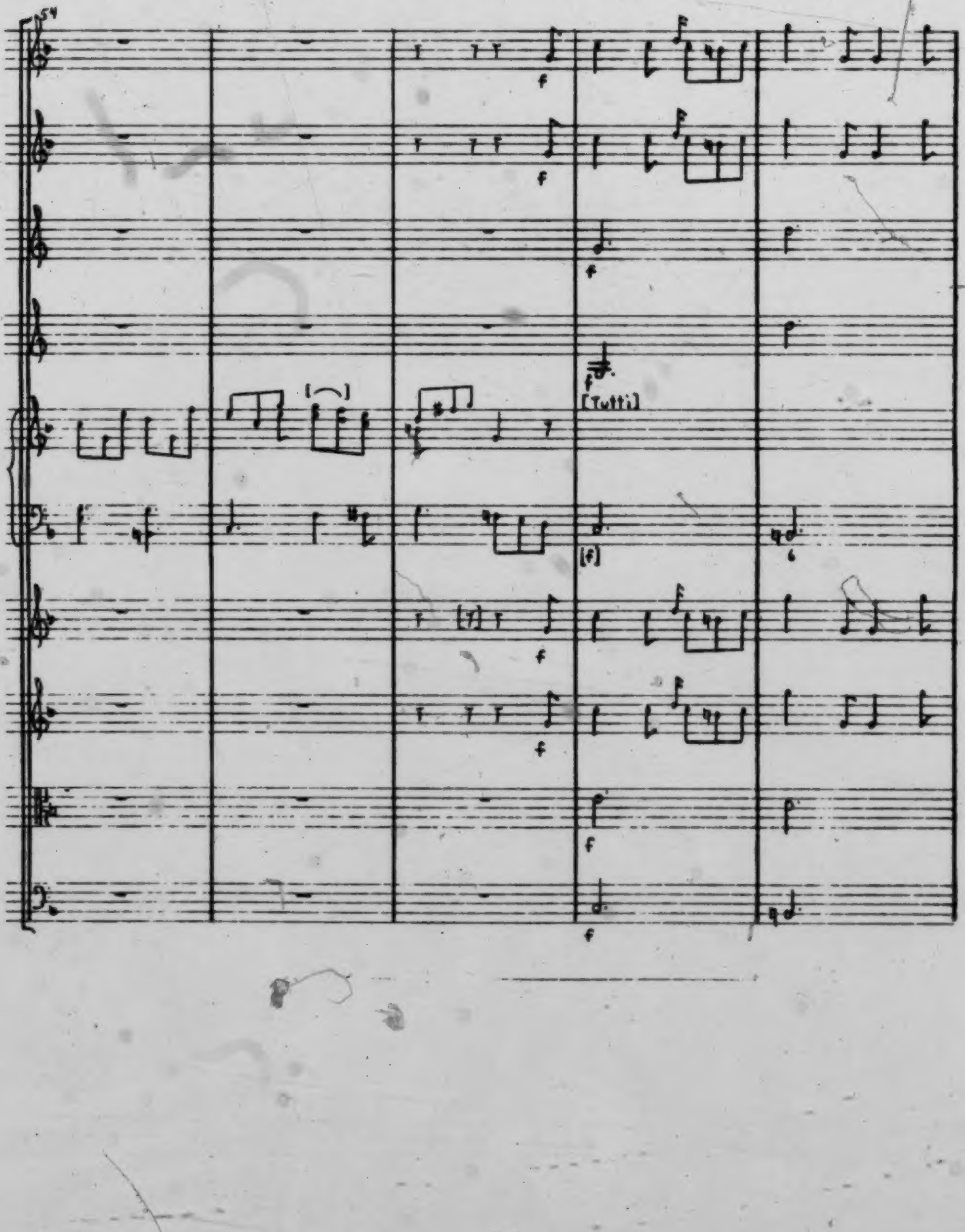
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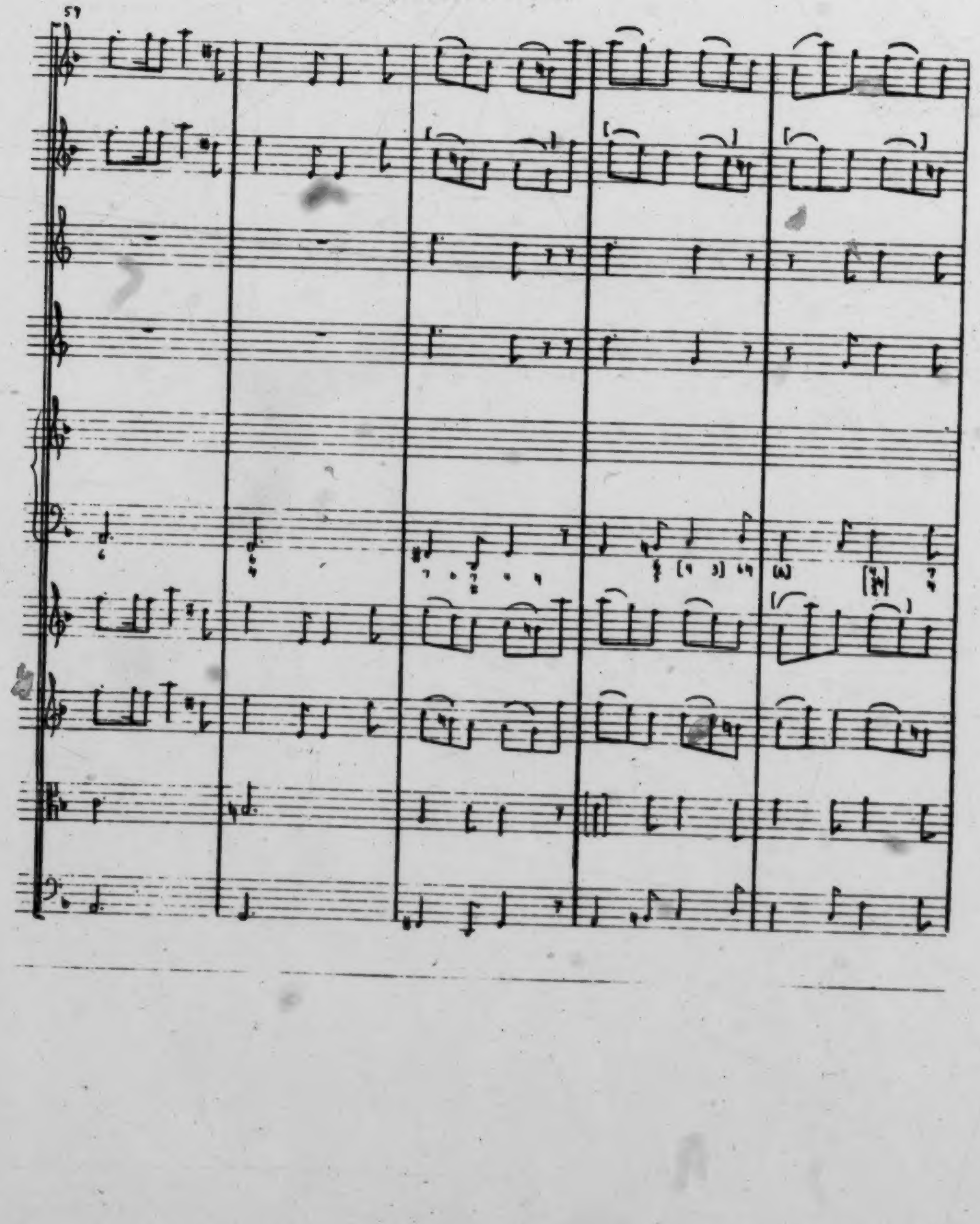
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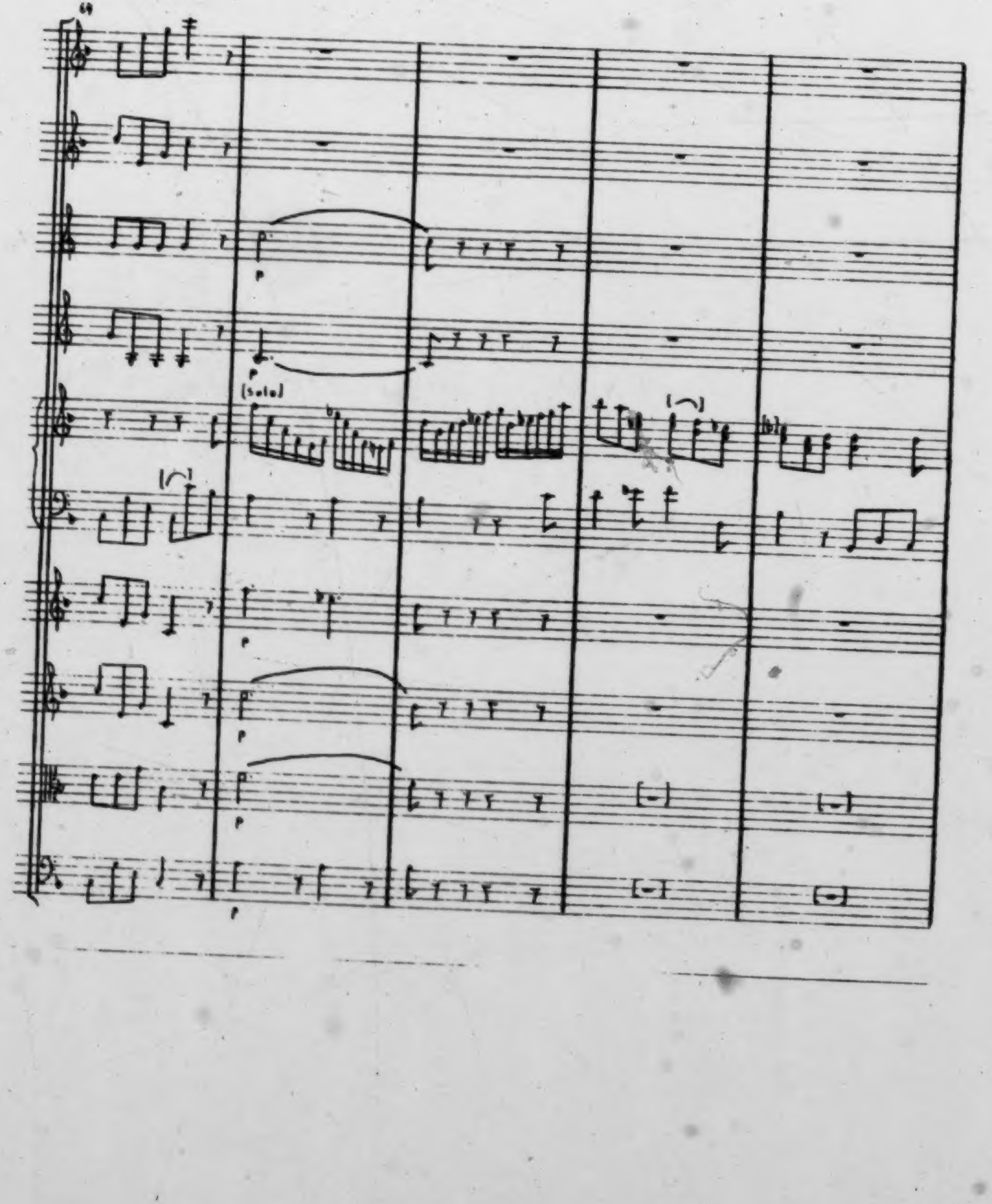
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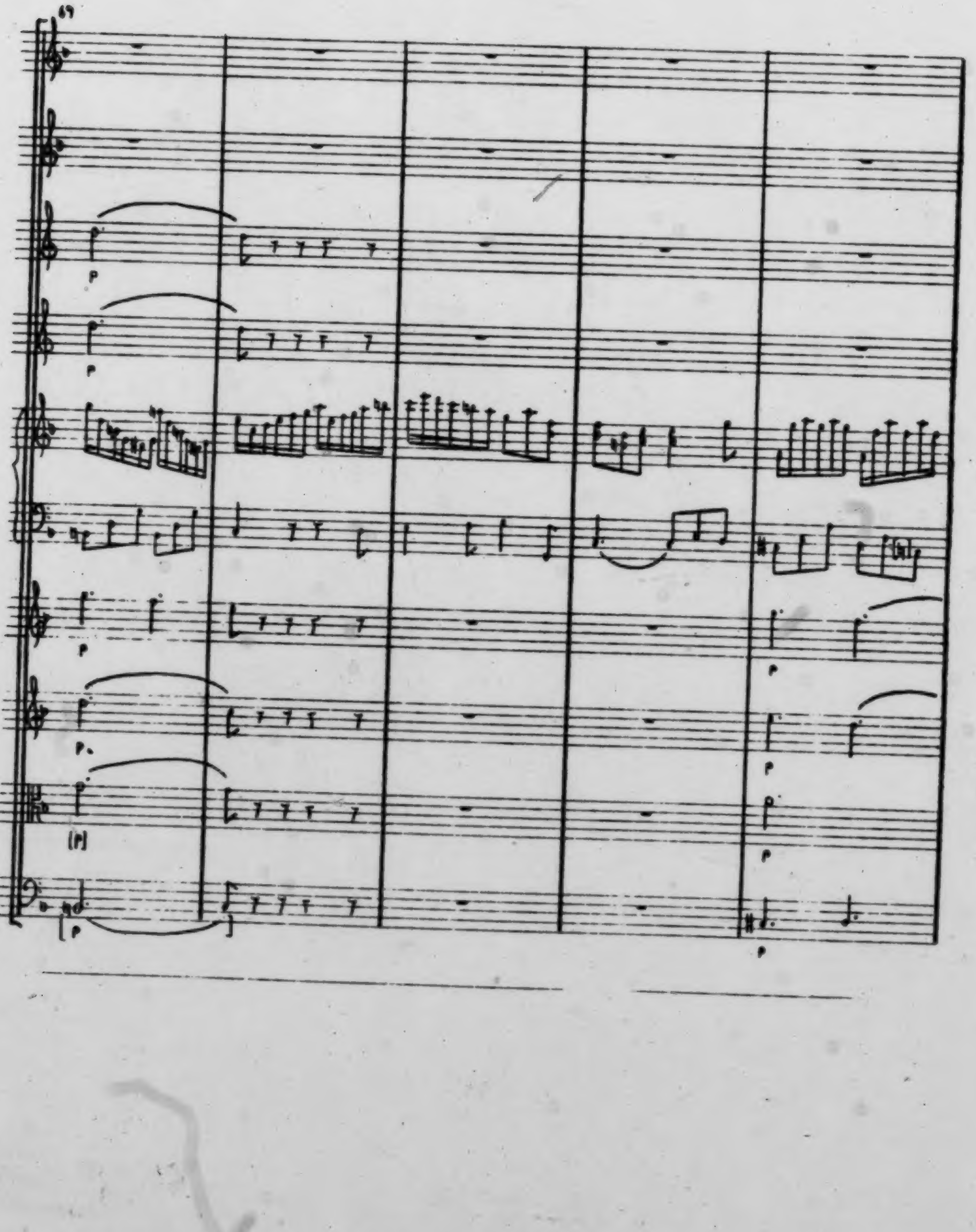
69
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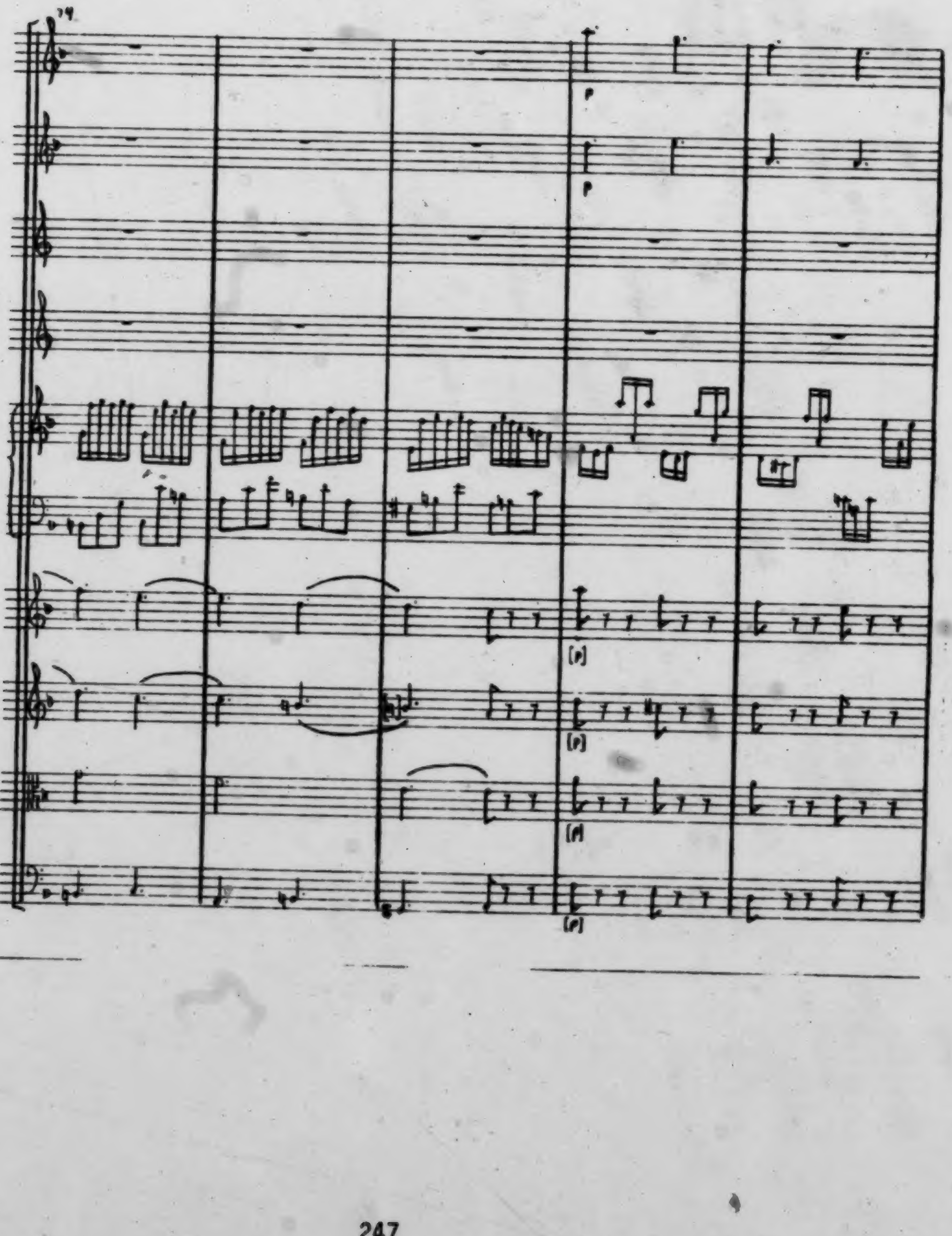
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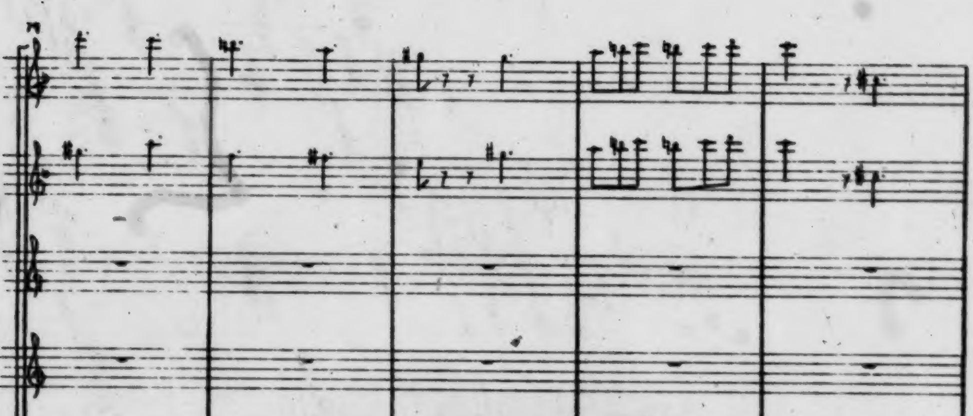

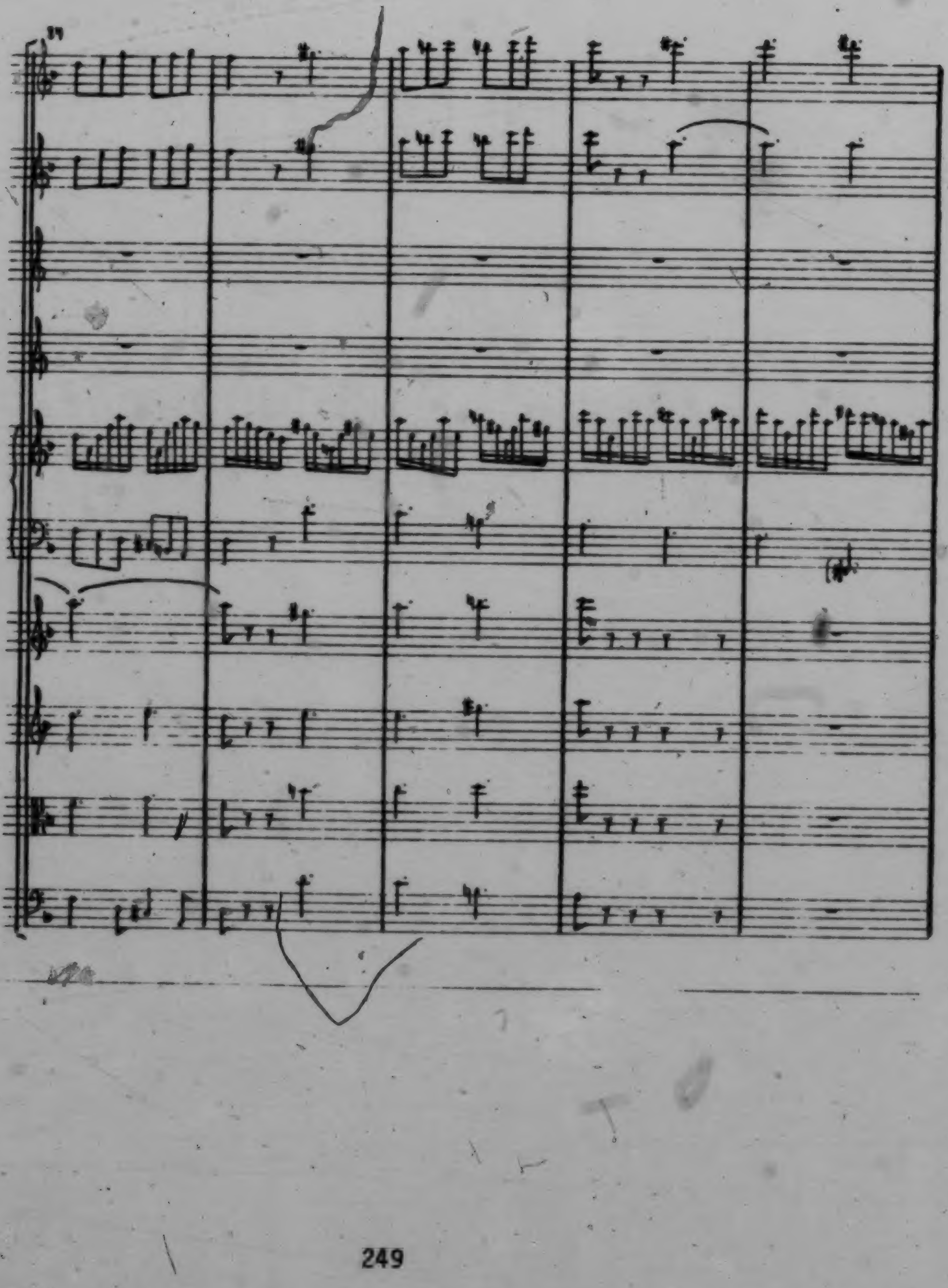

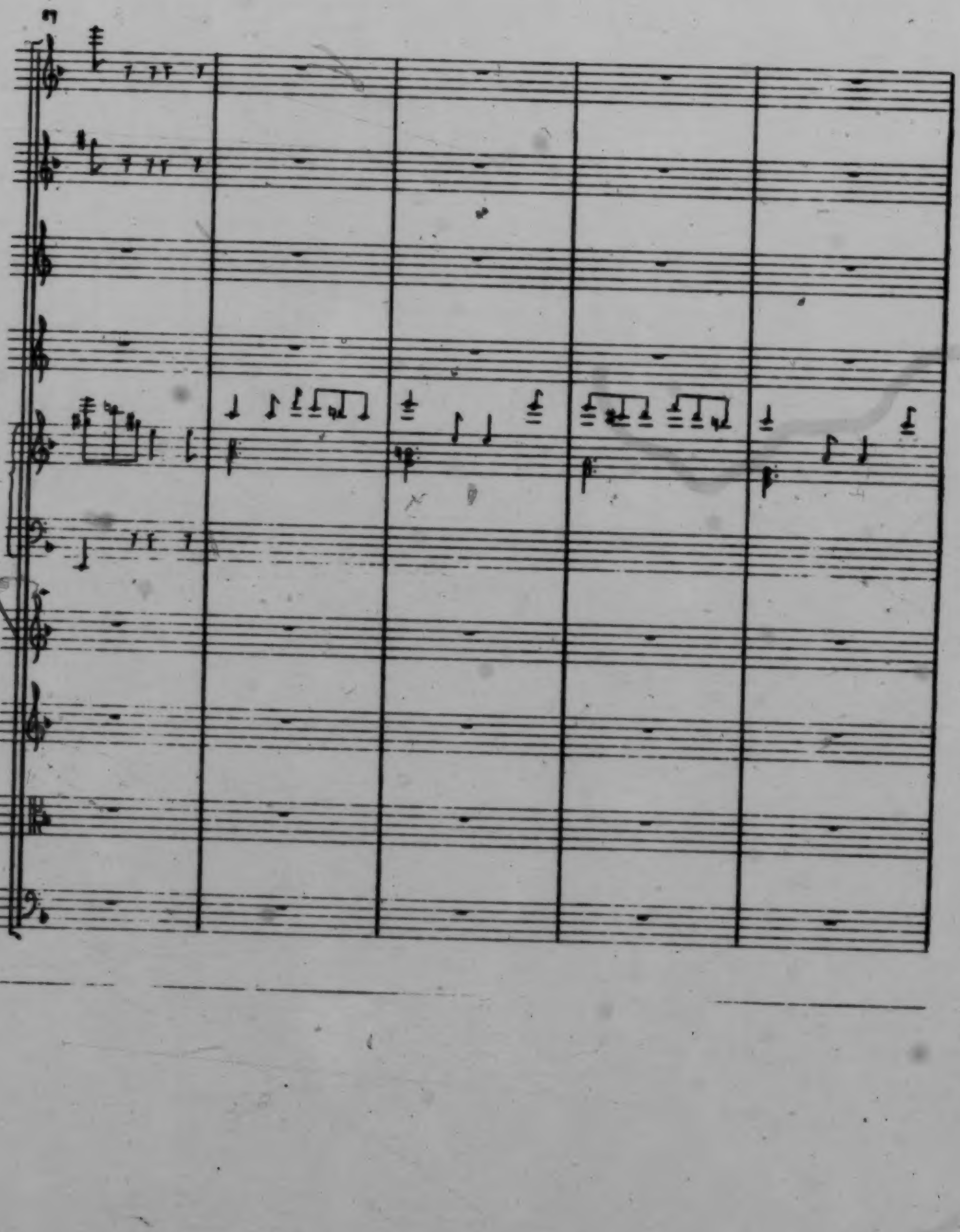

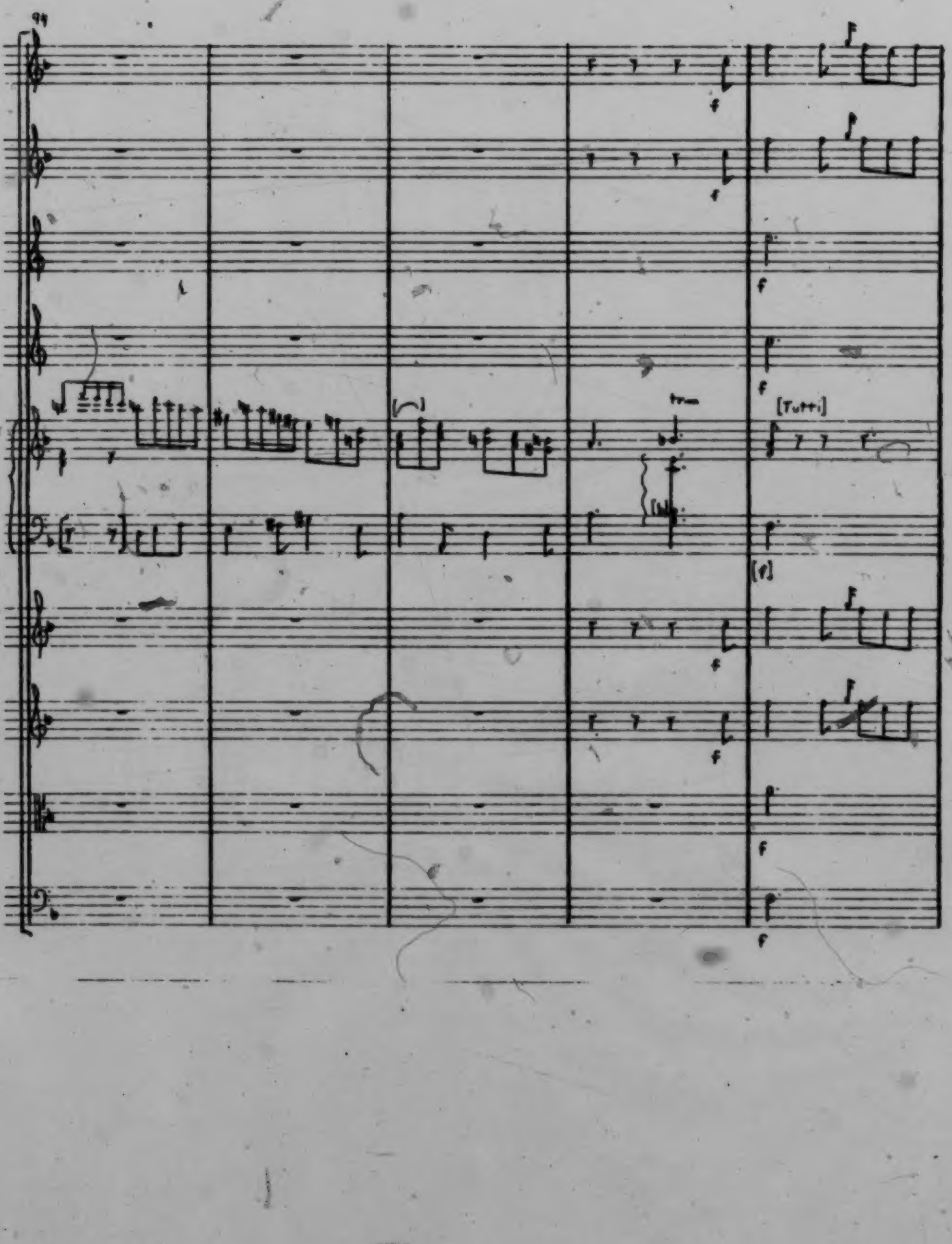
94
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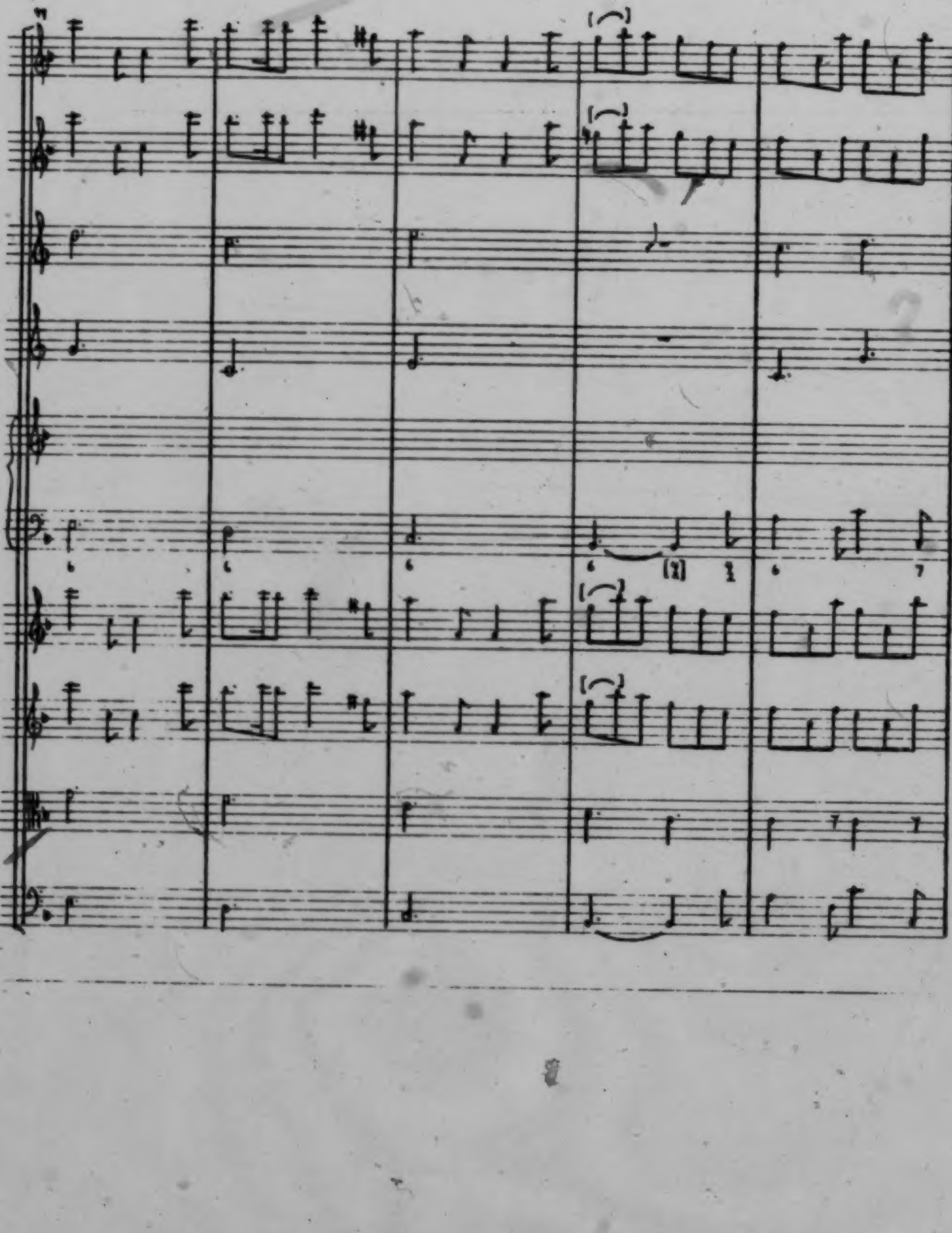

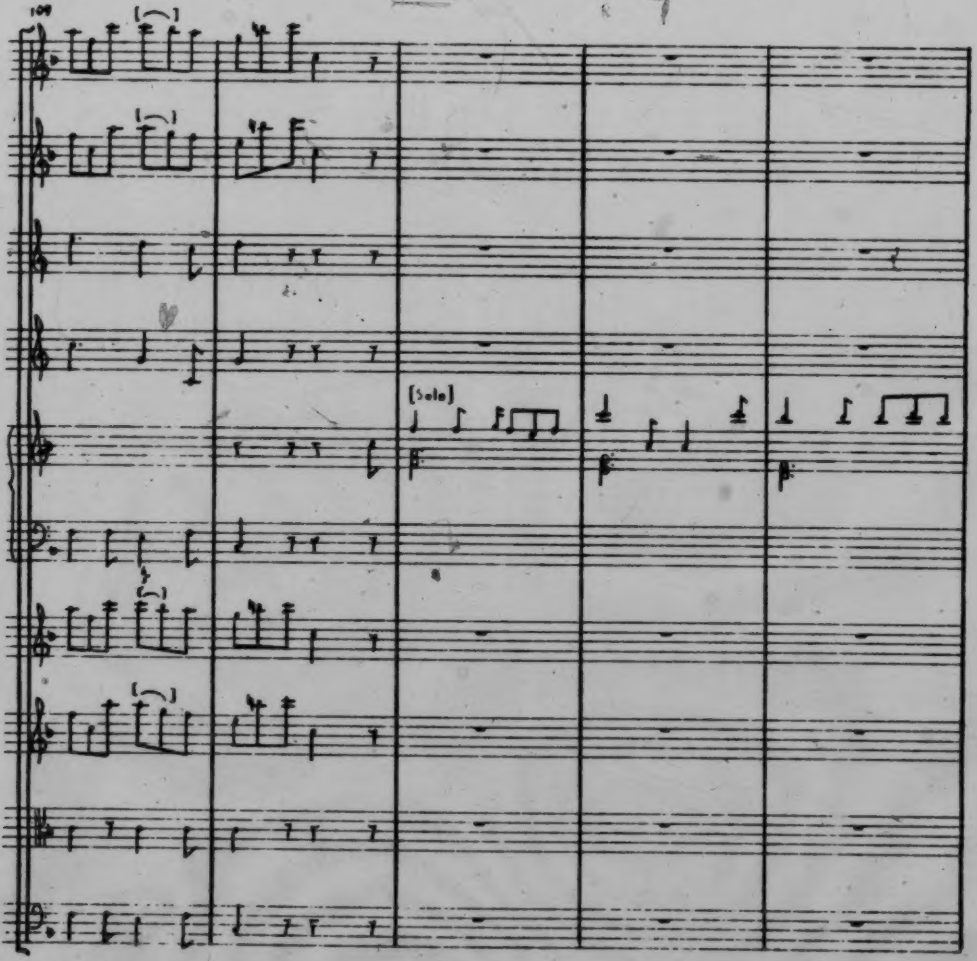
109
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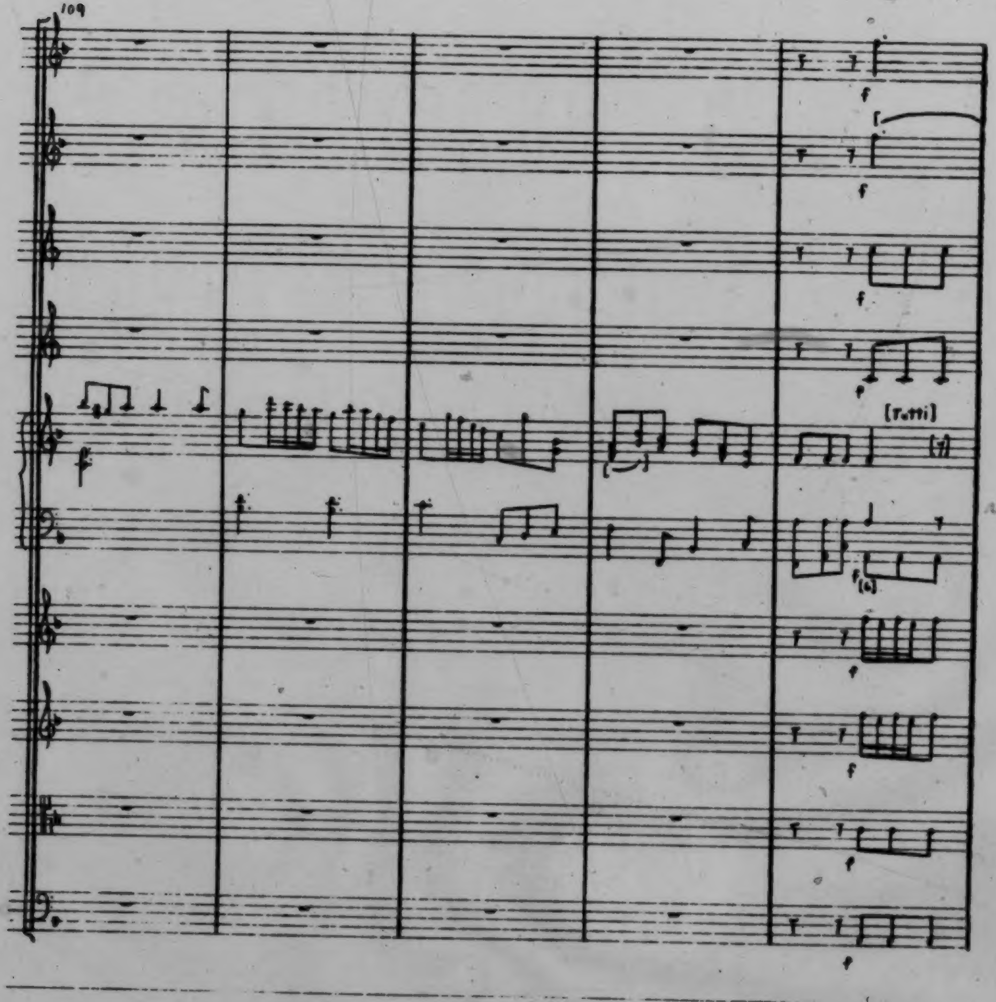
109
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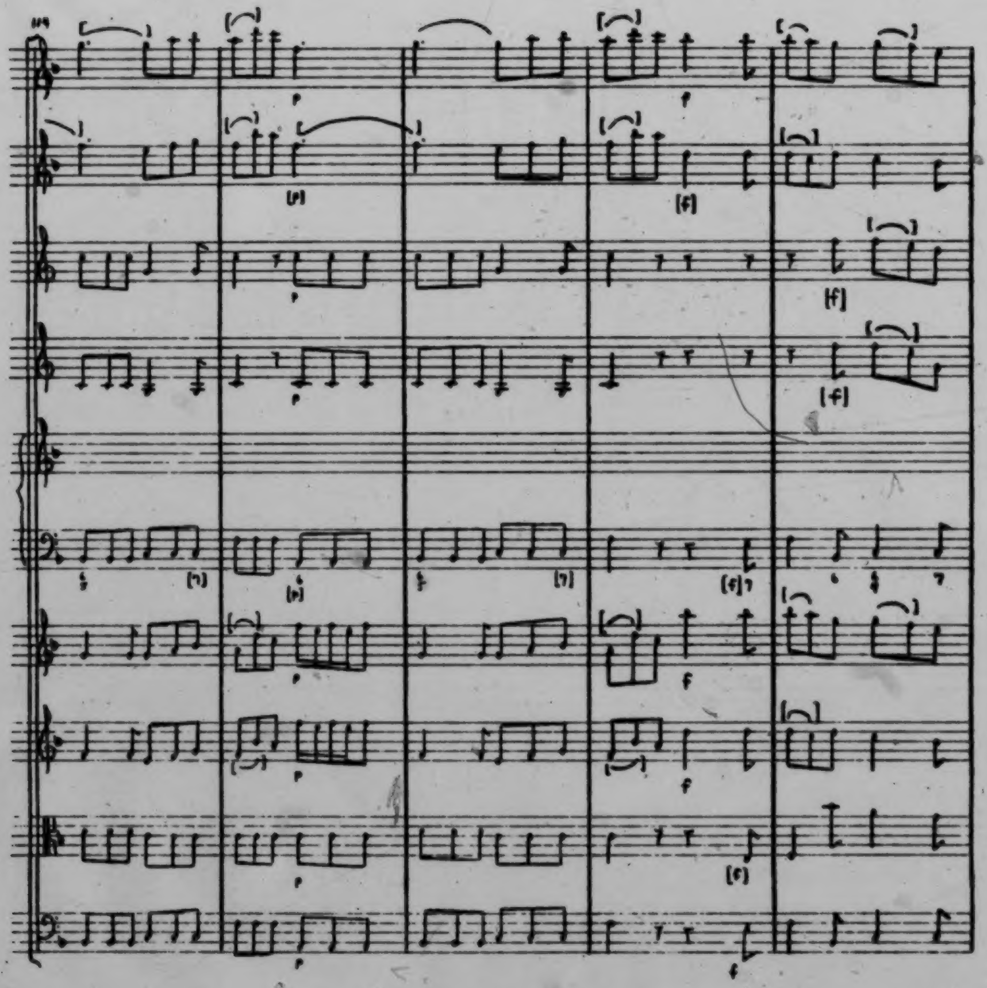
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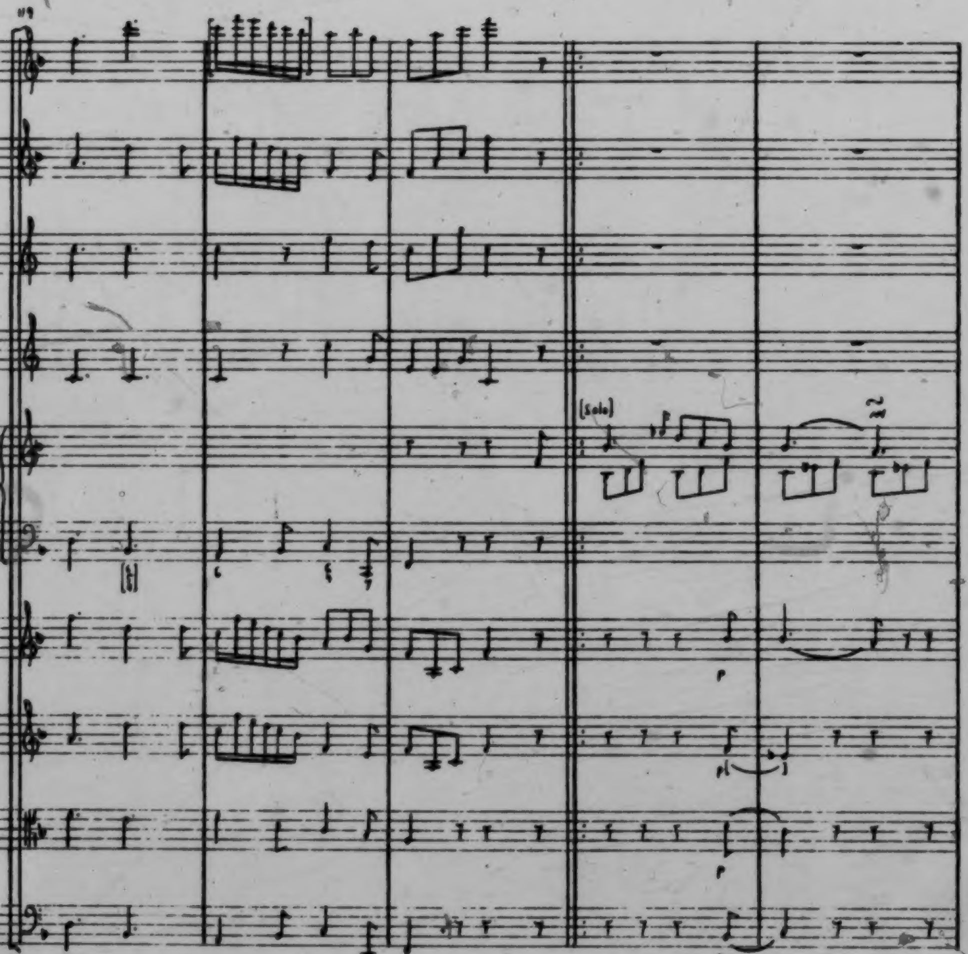
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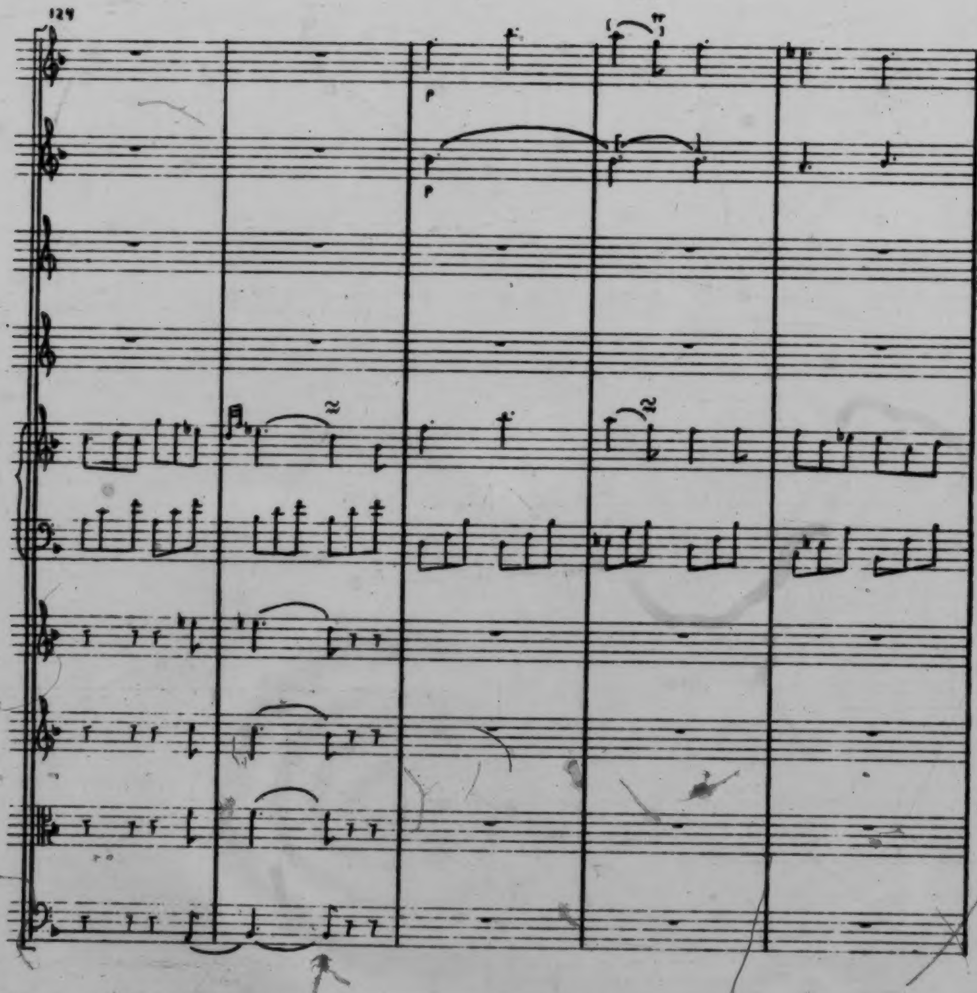
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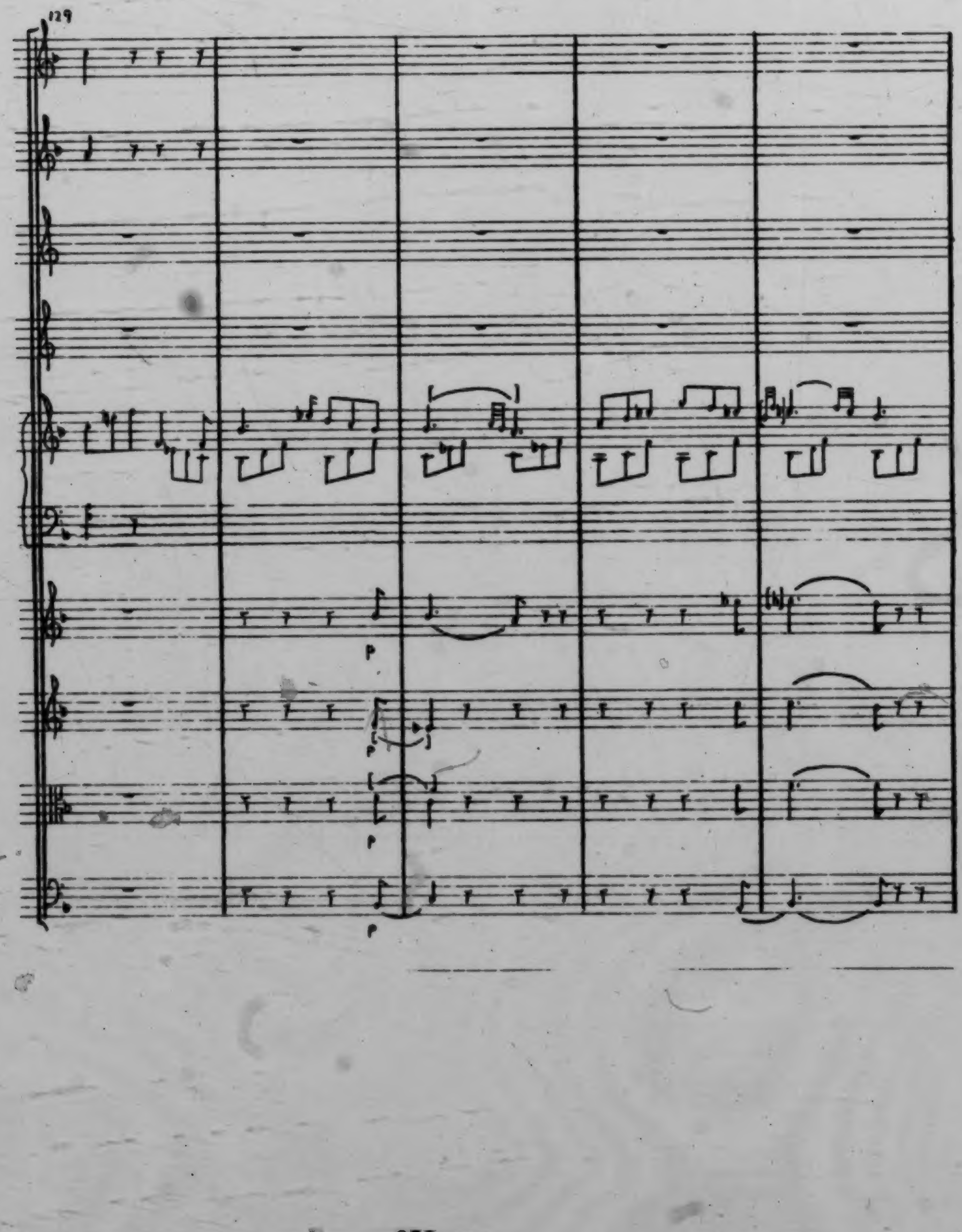
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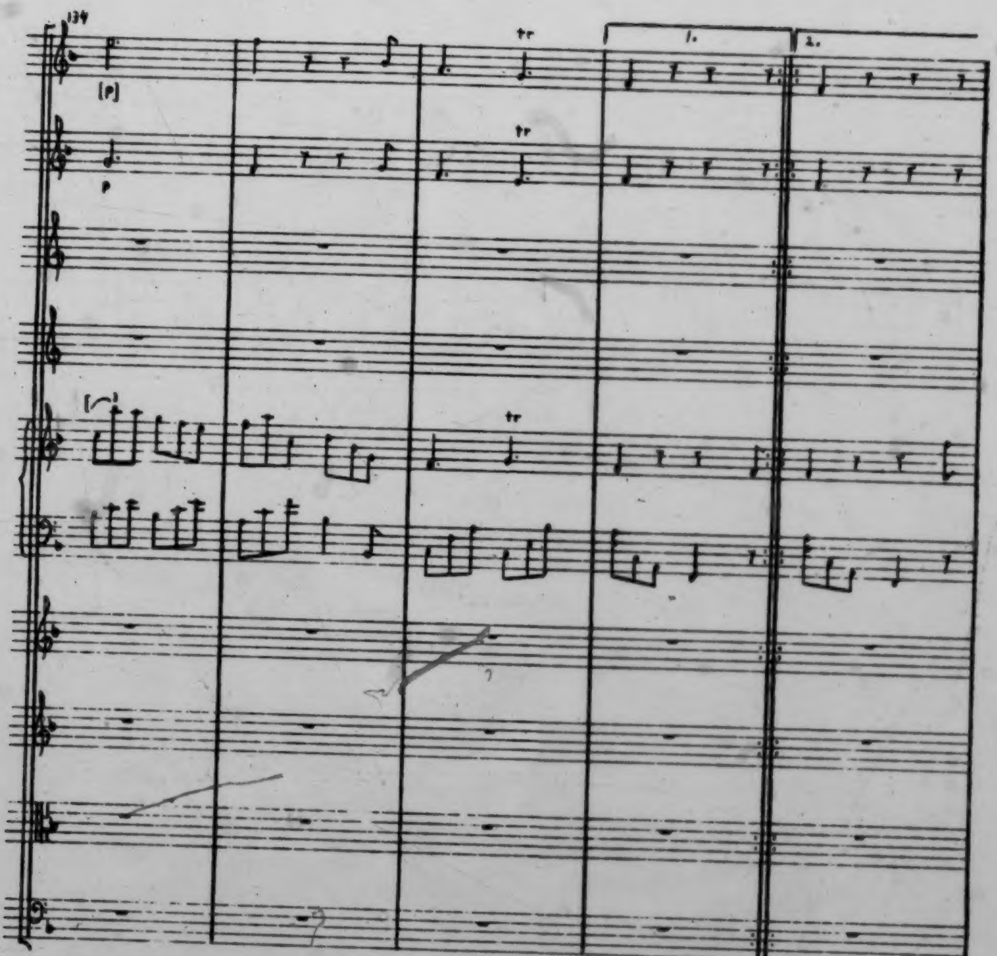
134
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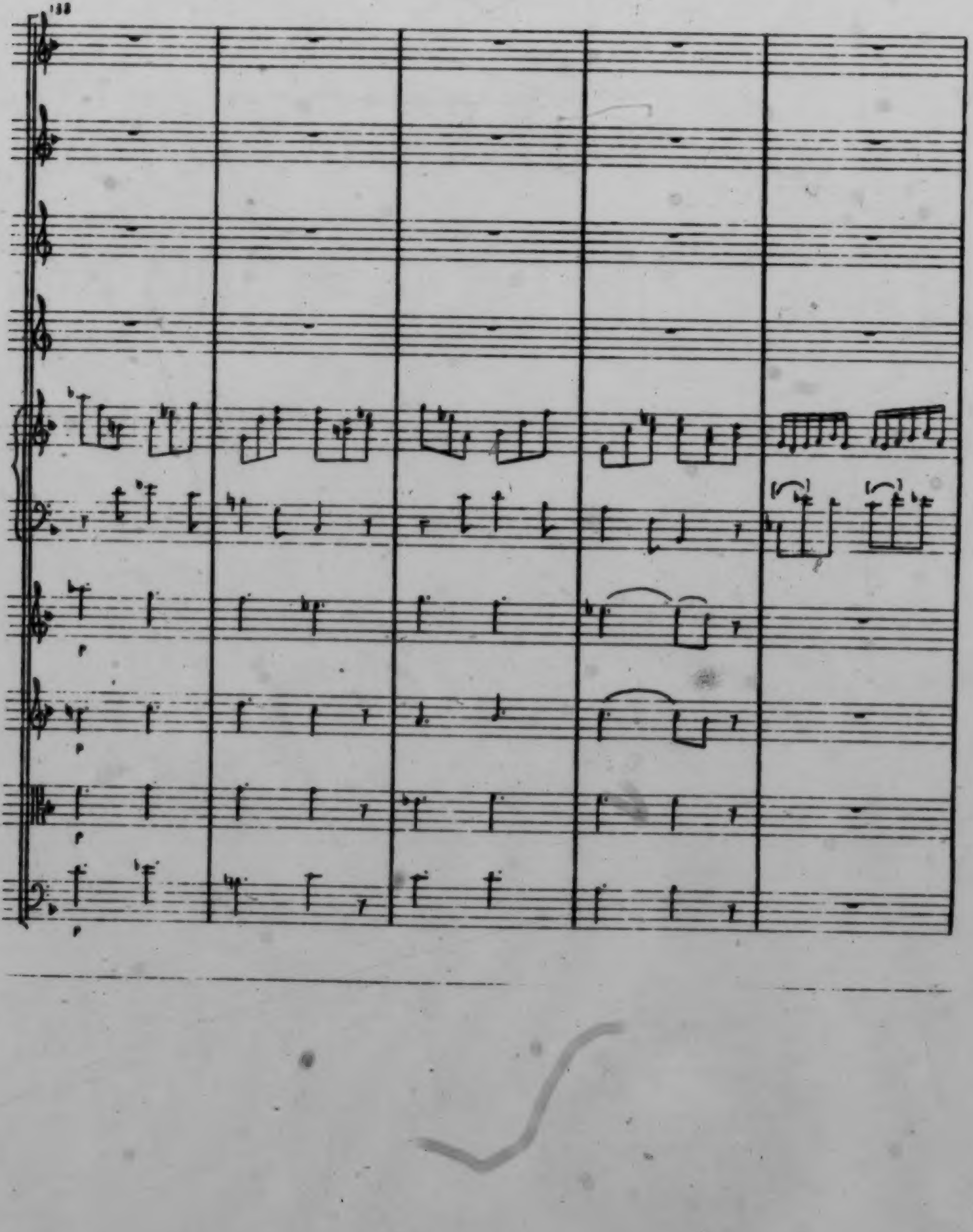
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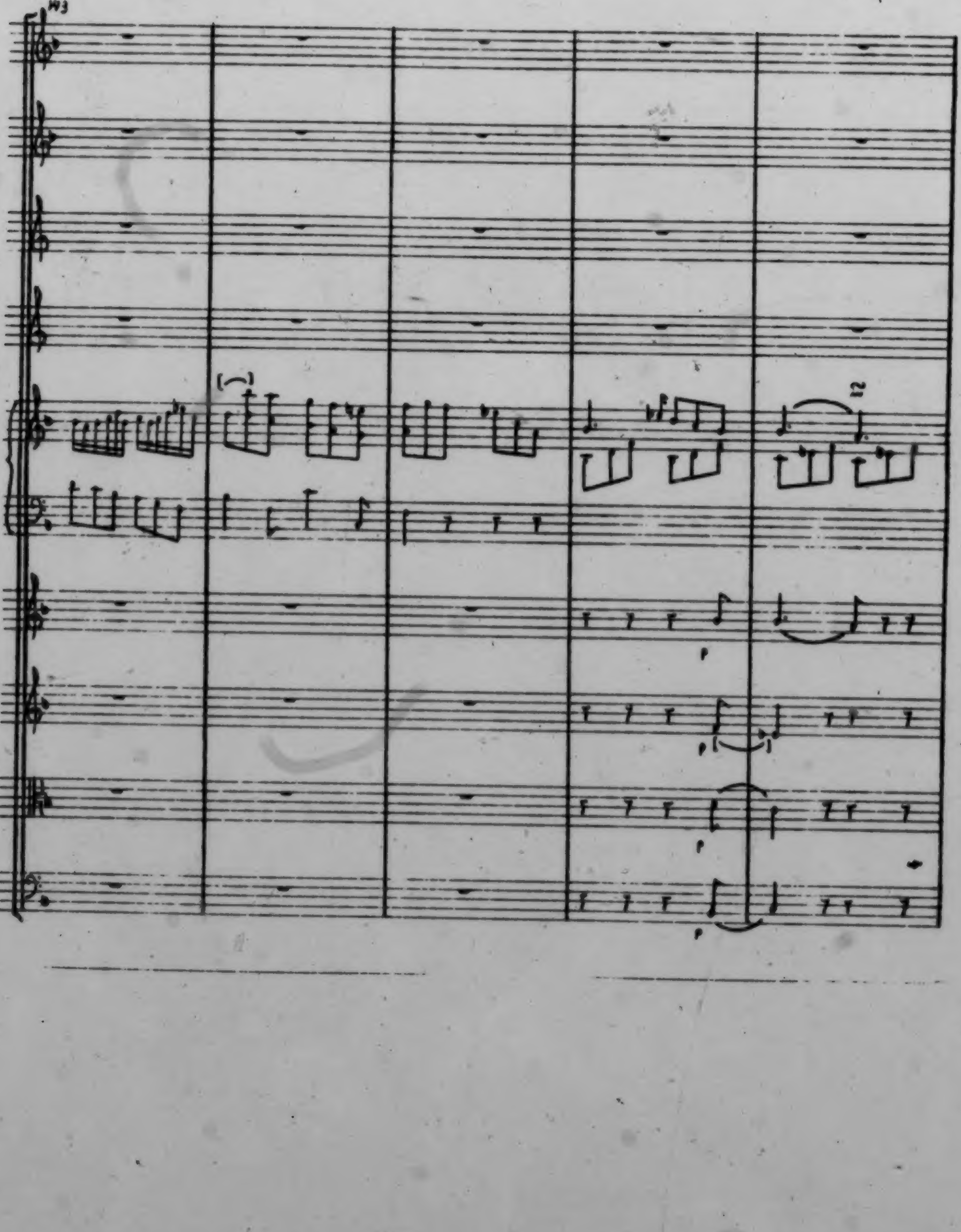
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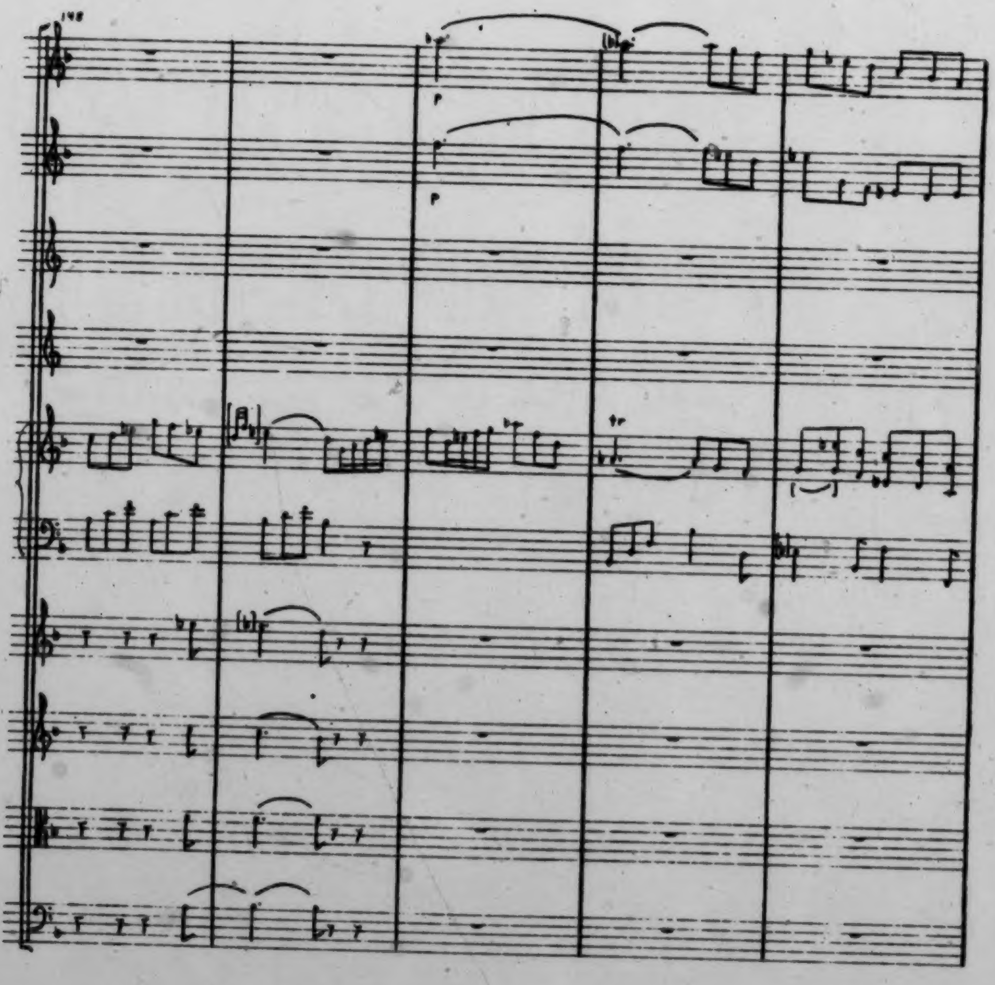
148
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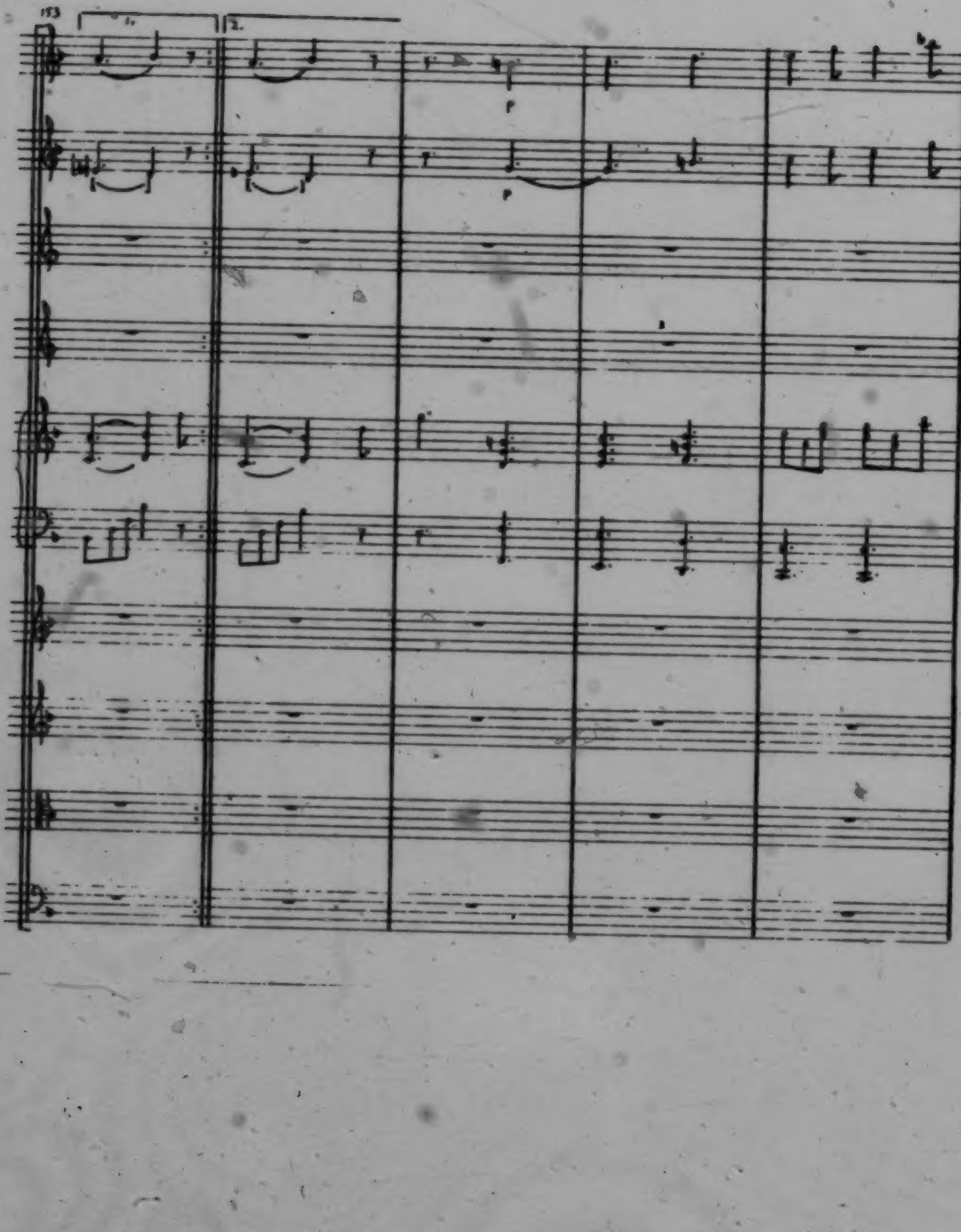
153
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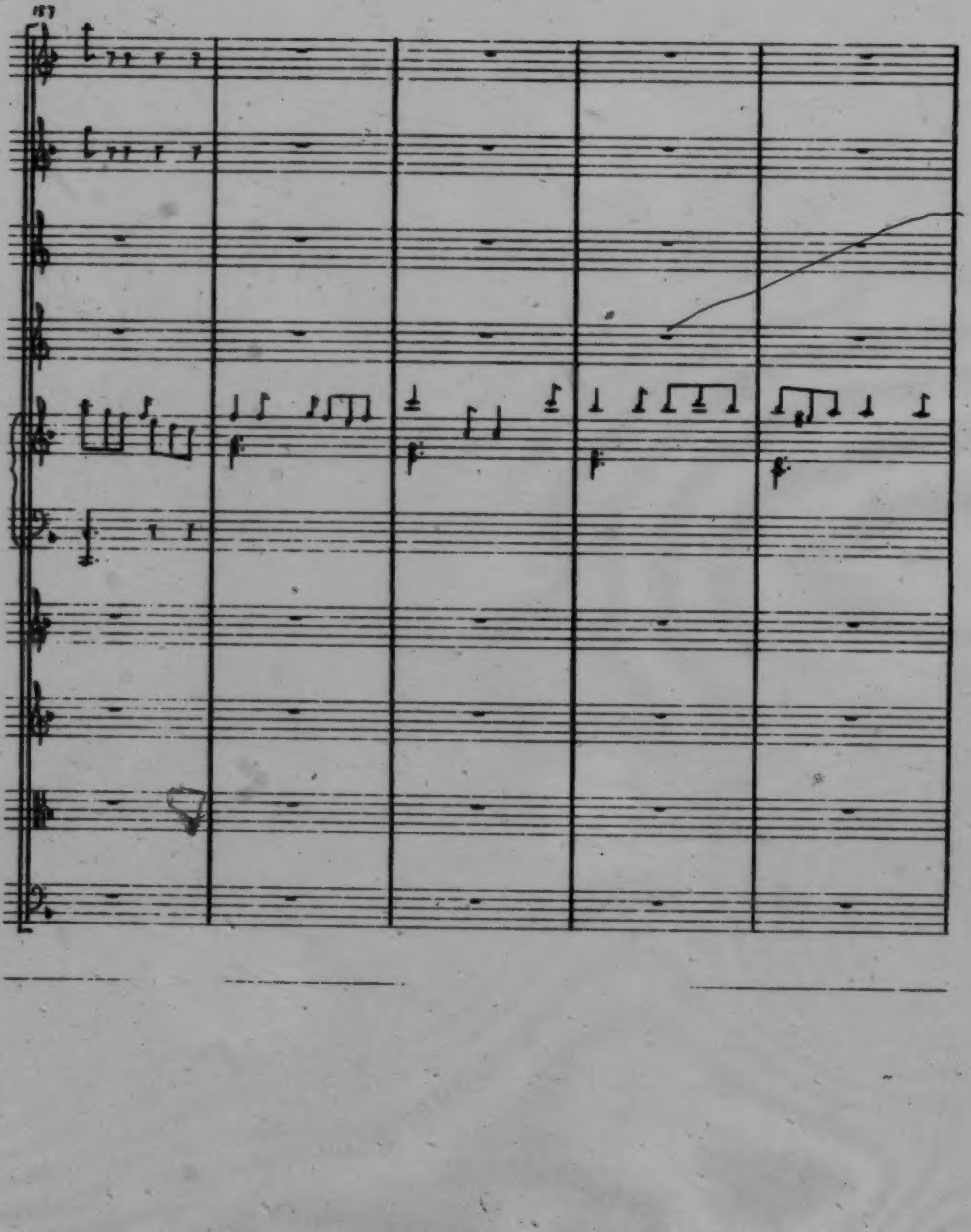
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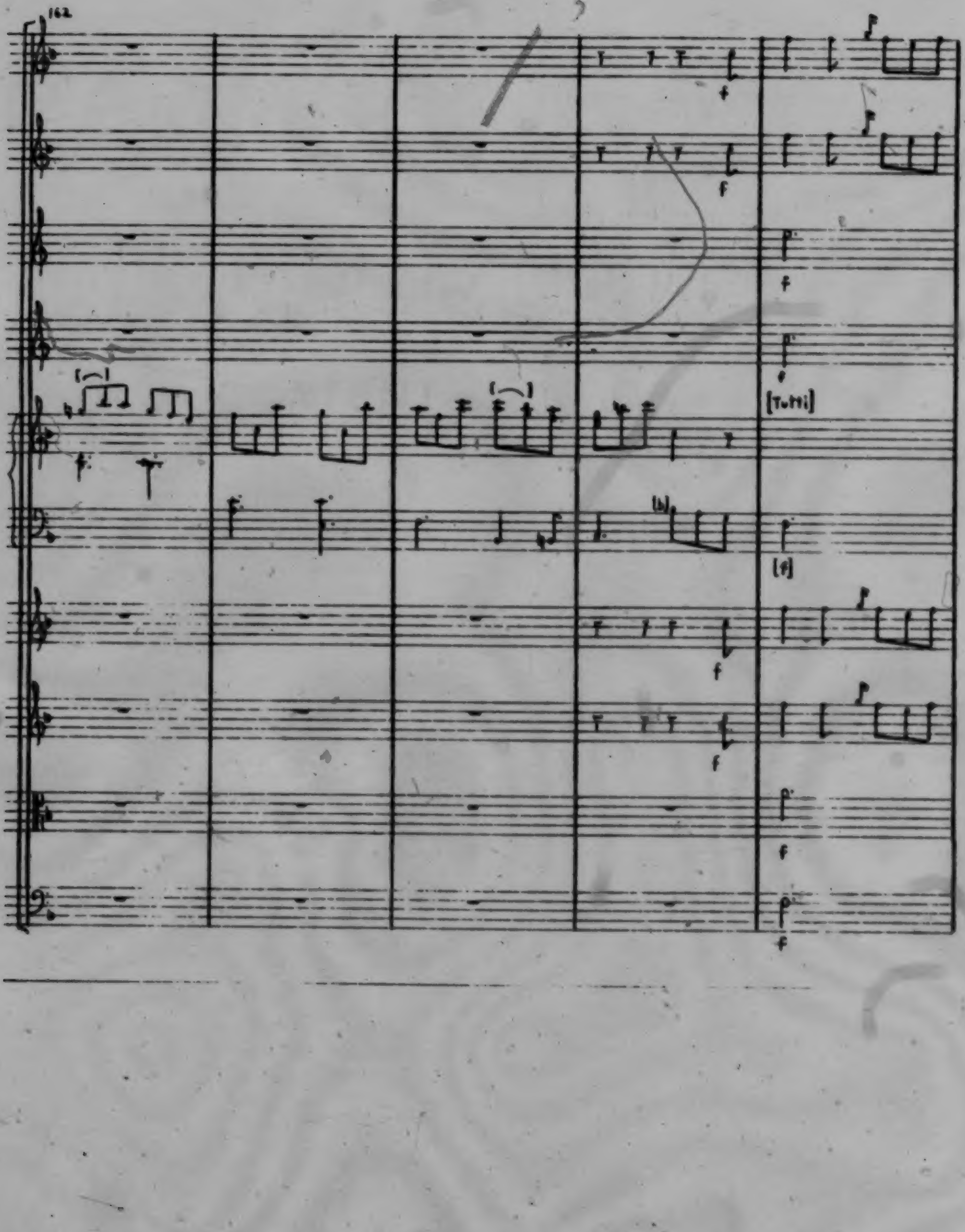
162
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[Tutti]
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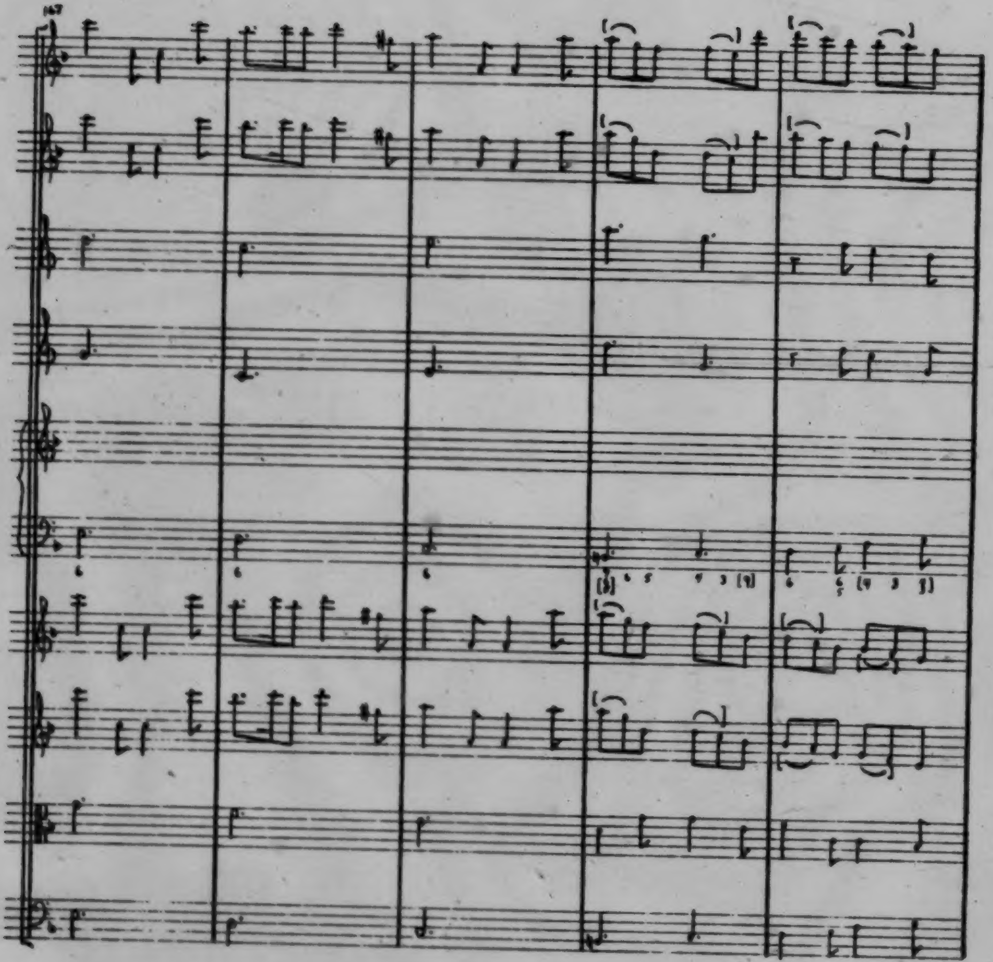
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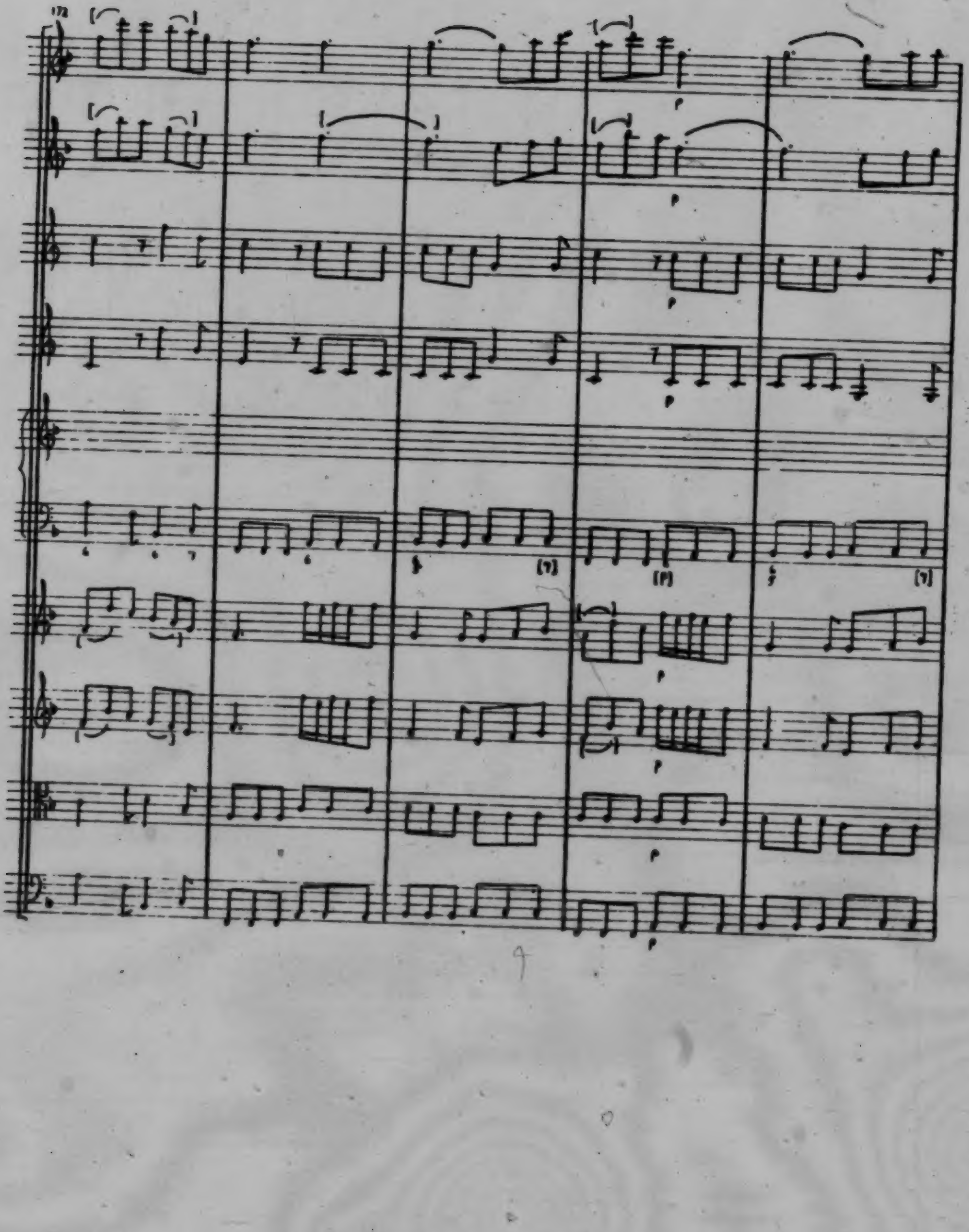
172
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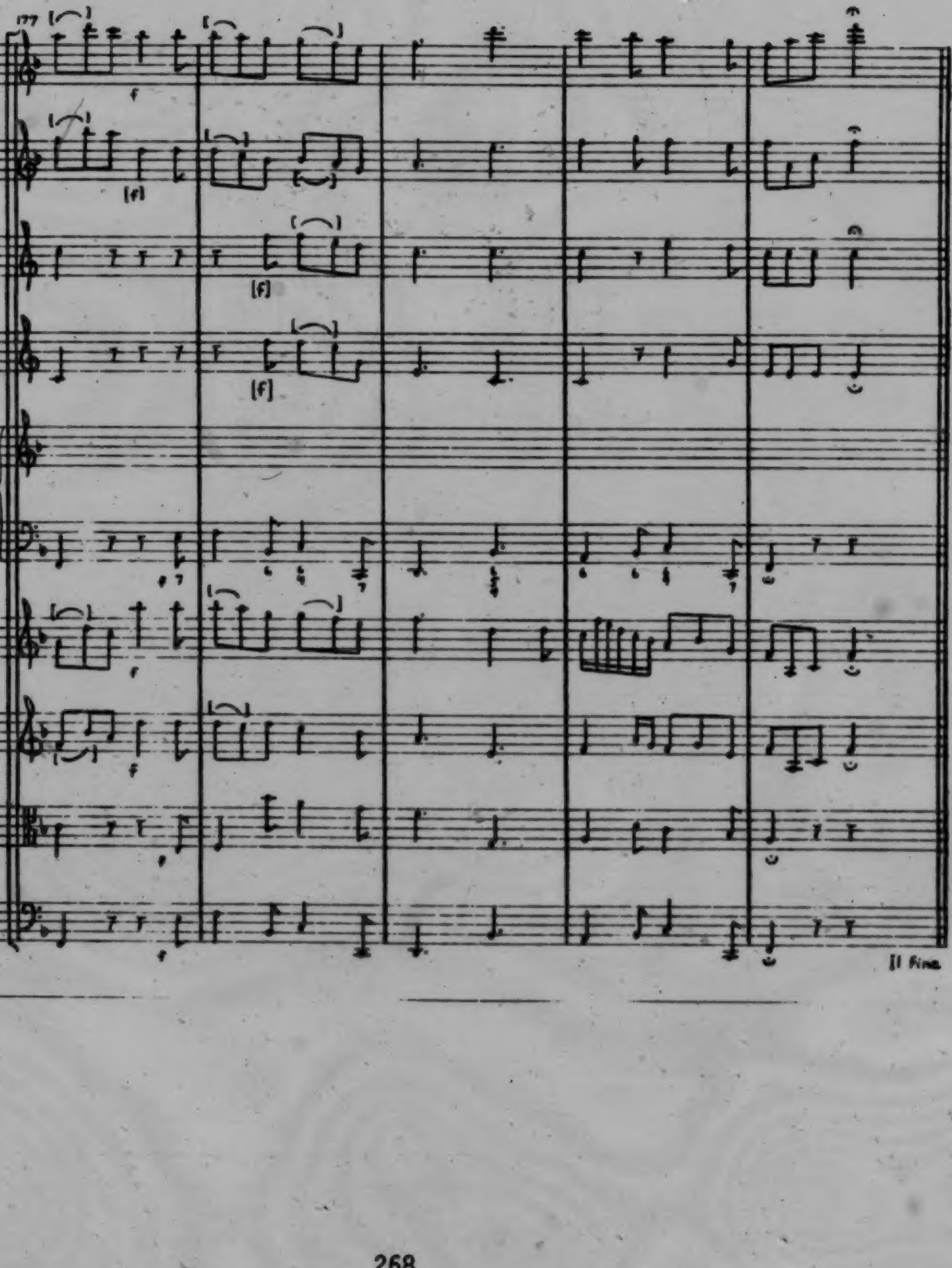
9


177
[f]
[f]
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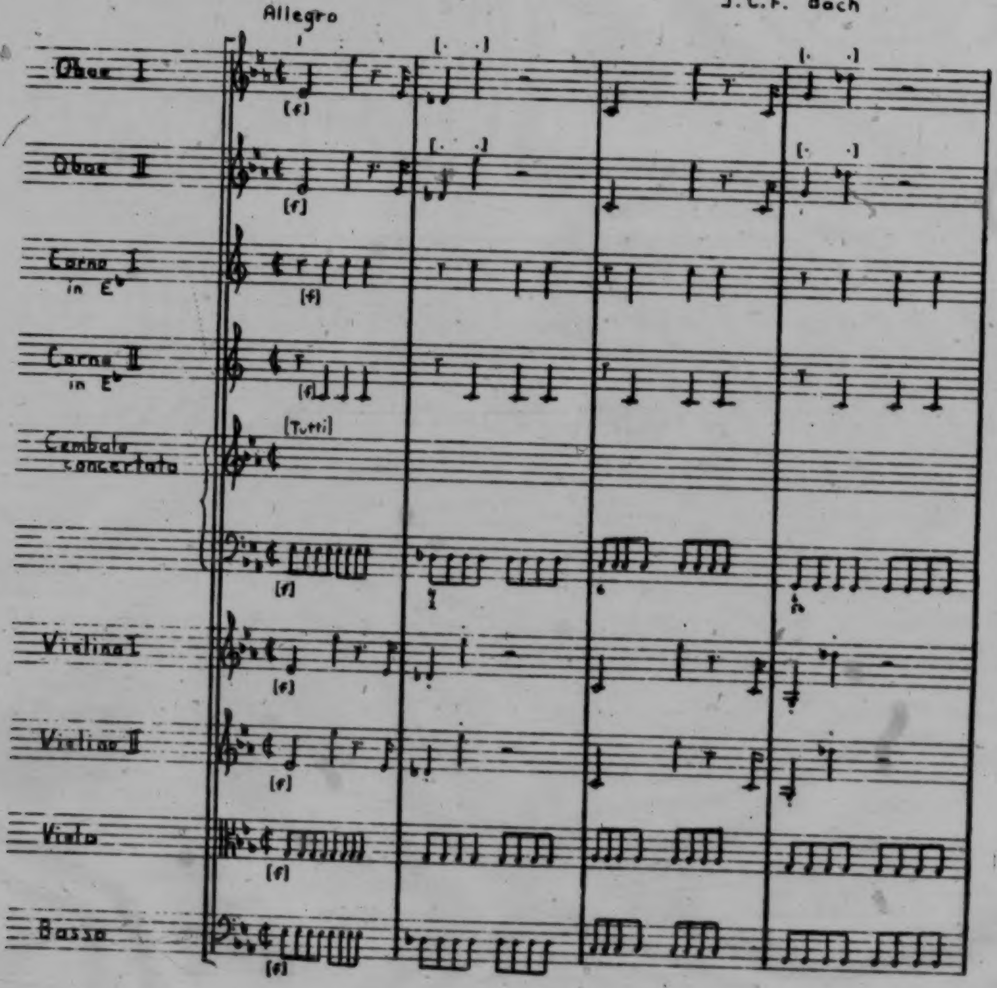
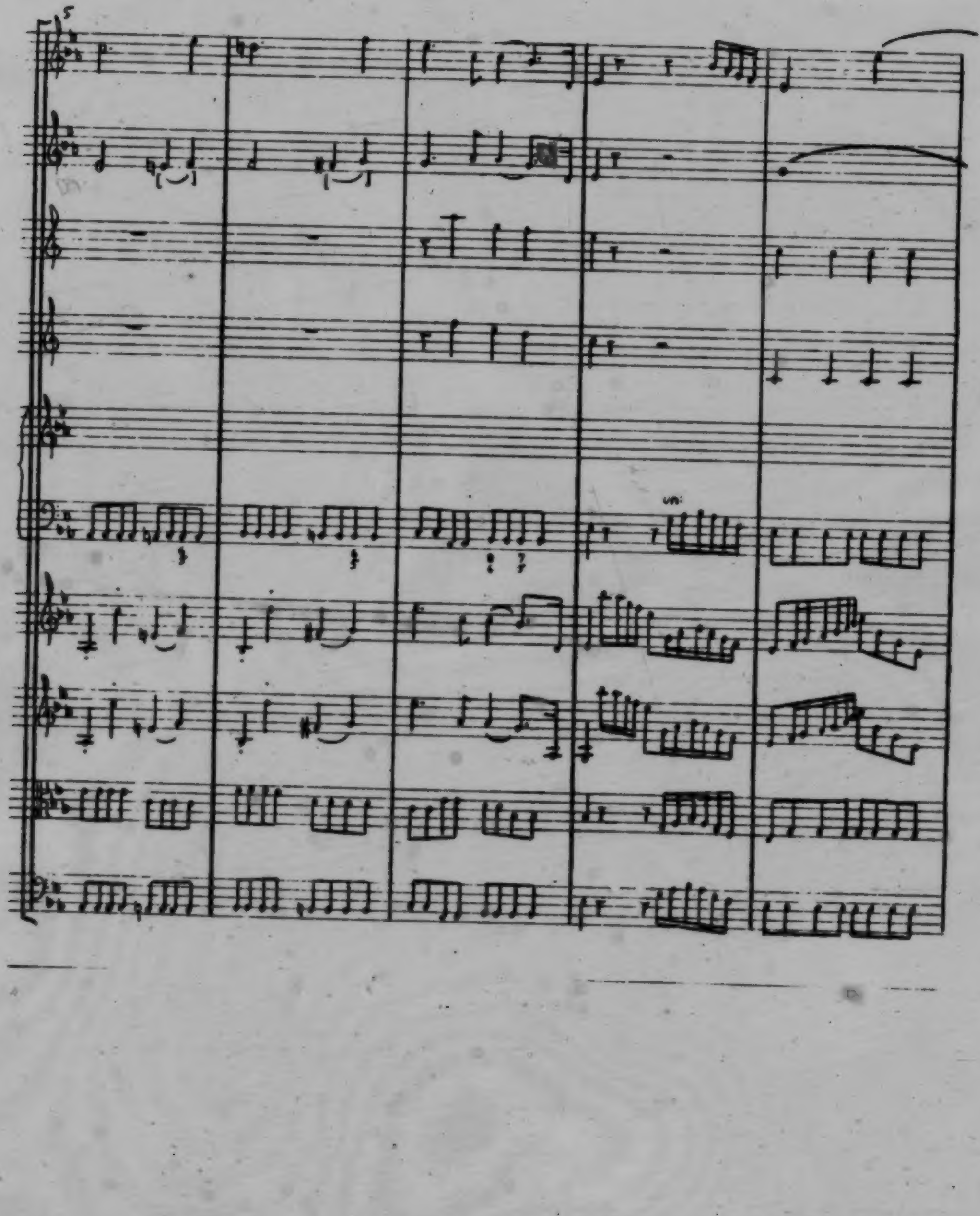
Fine

Concerto in E-Flat Major

J.C.F. Bach


Allegro
Oboe I
Oboe II
Corno I in E♭
Corno II in E♭
[Tutti]
Cembalo concertato
Violino I
Violino II
Viola
Basso
[f]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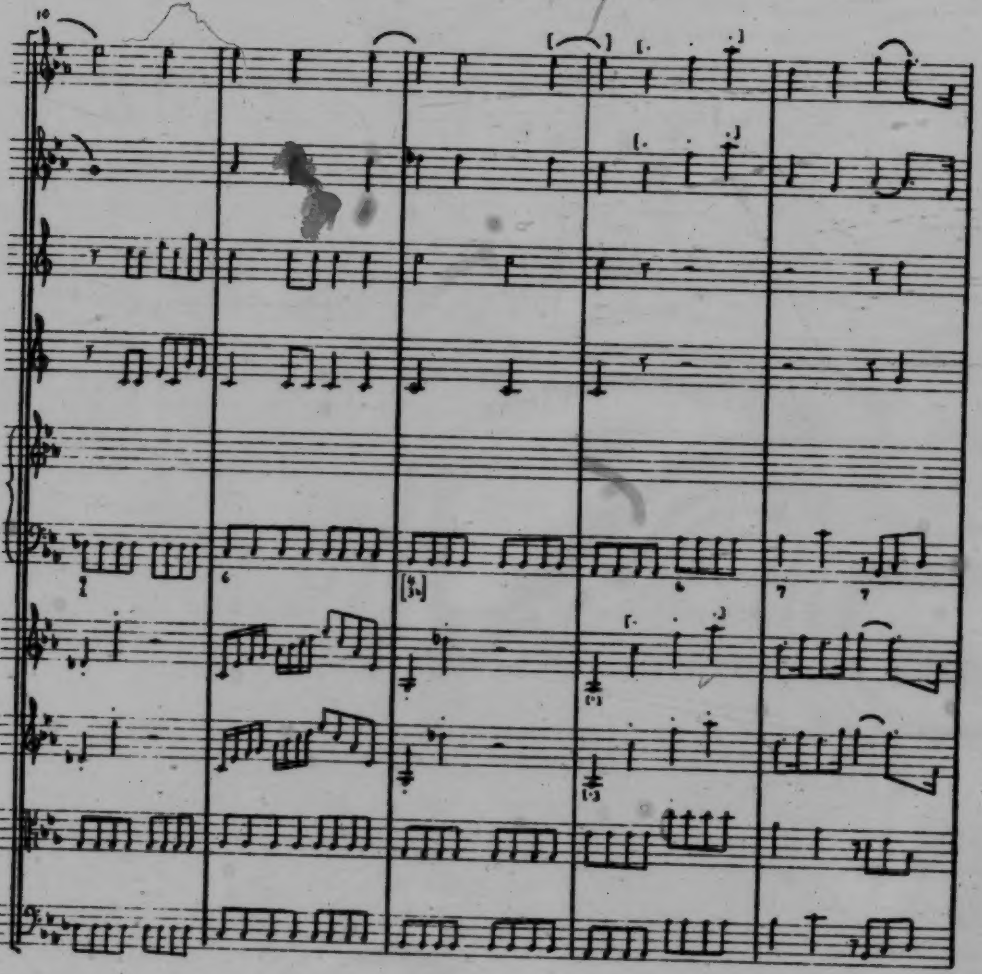
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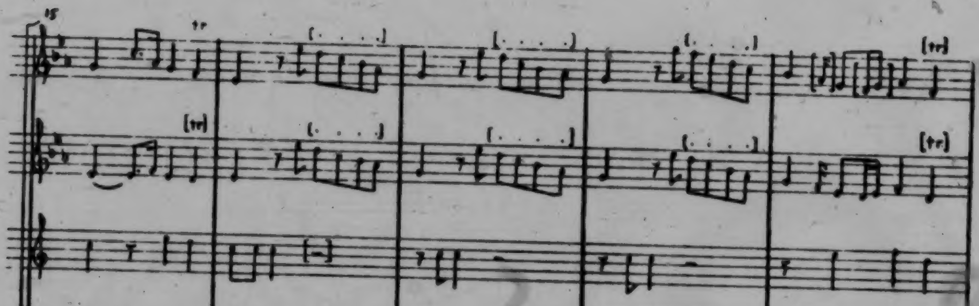
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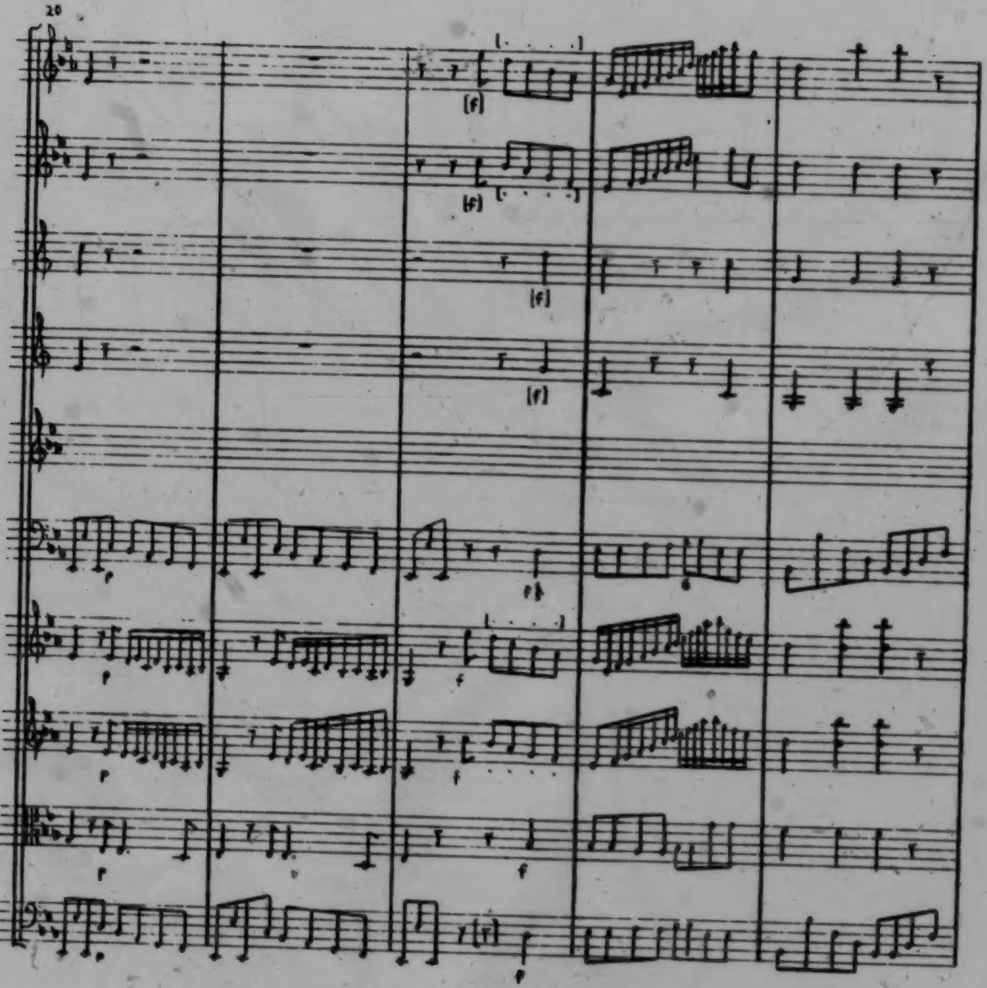
6 7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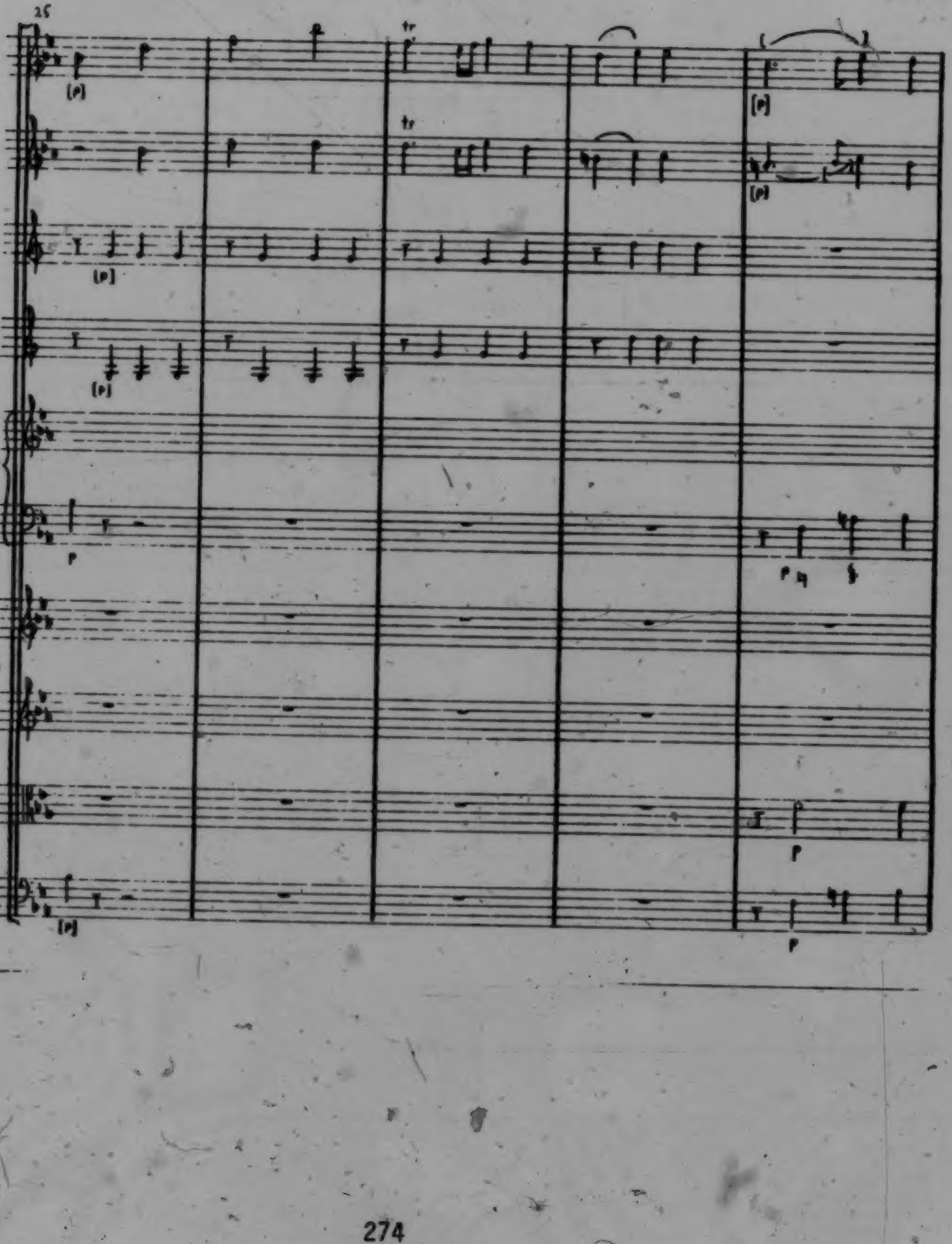
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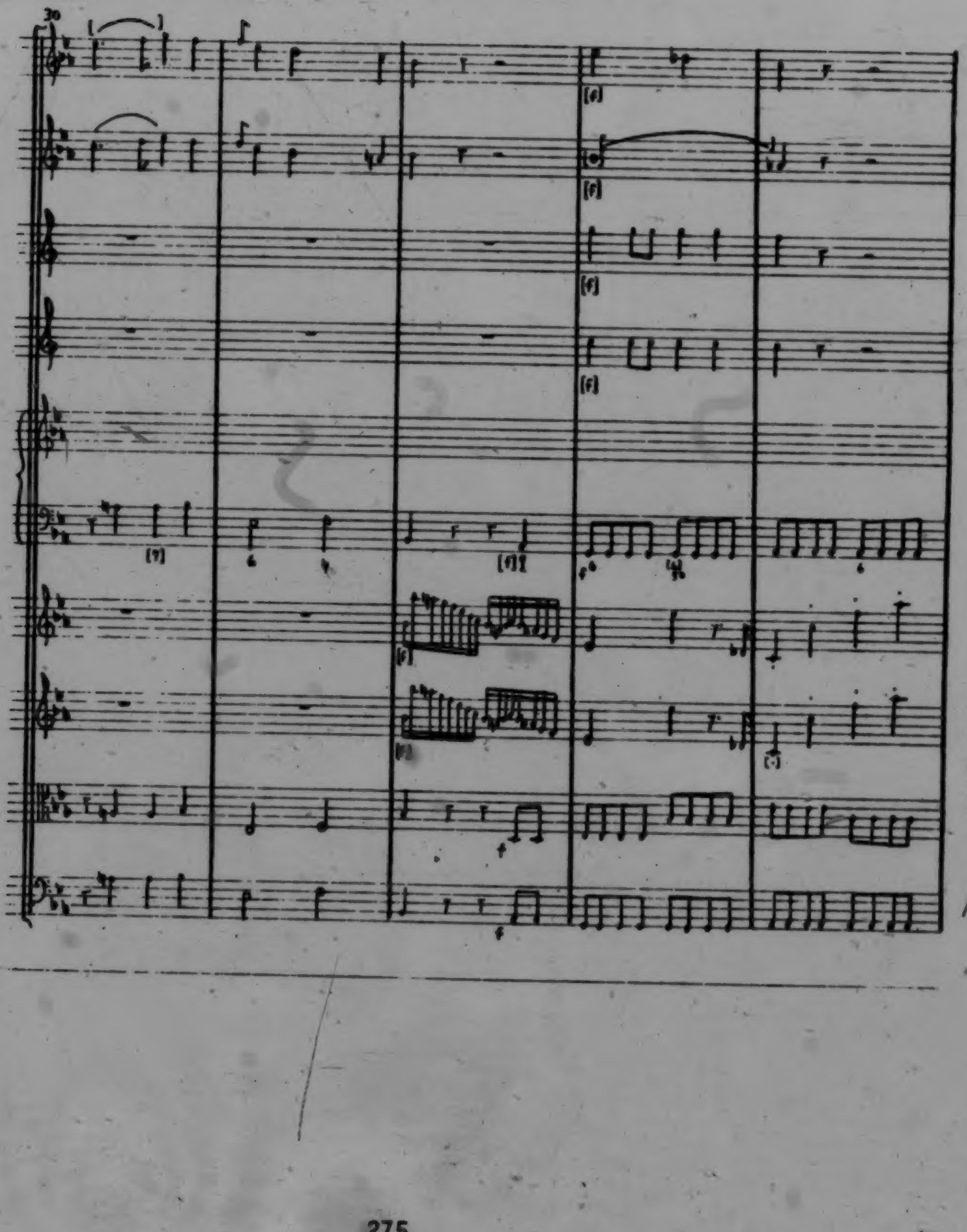
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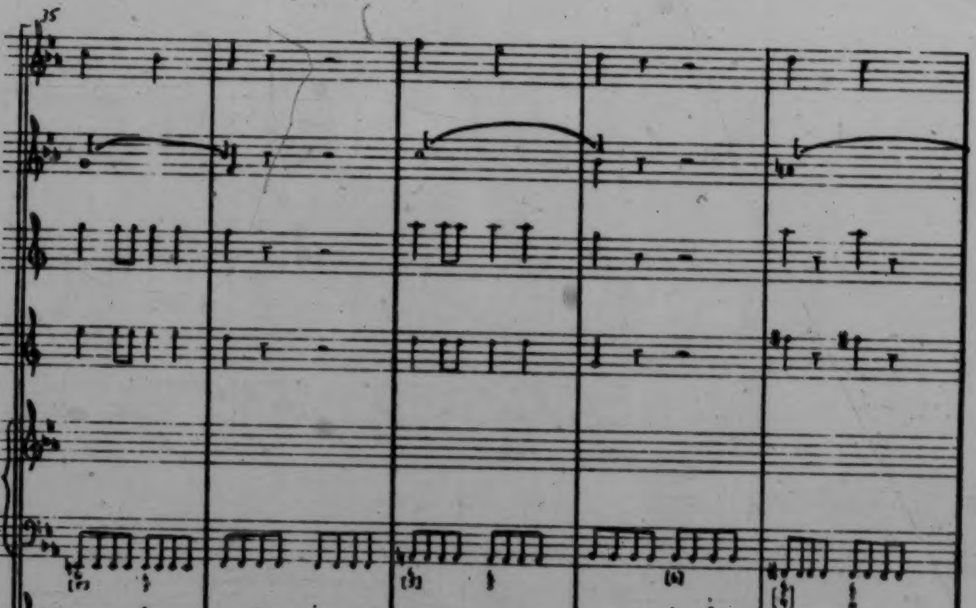
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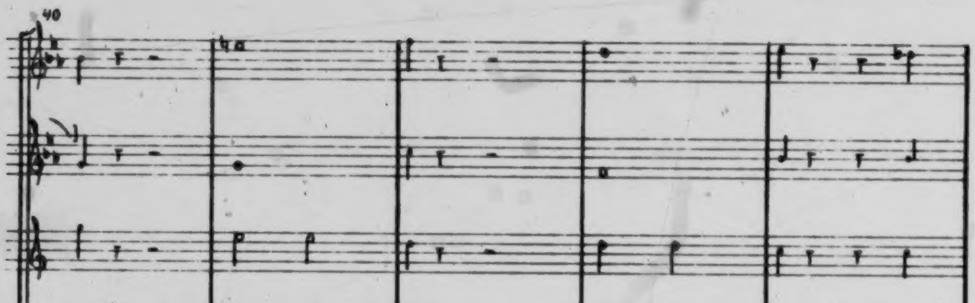
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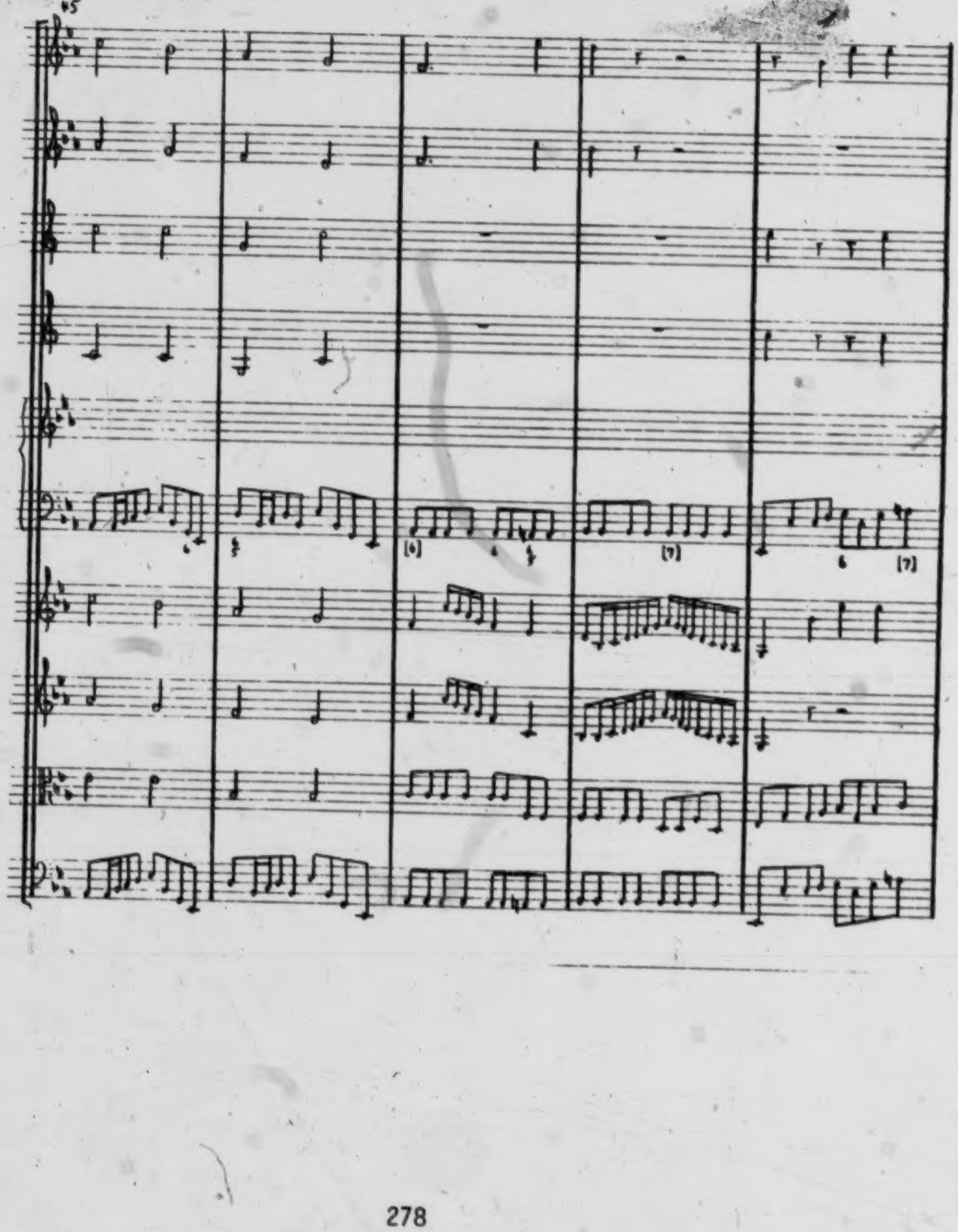
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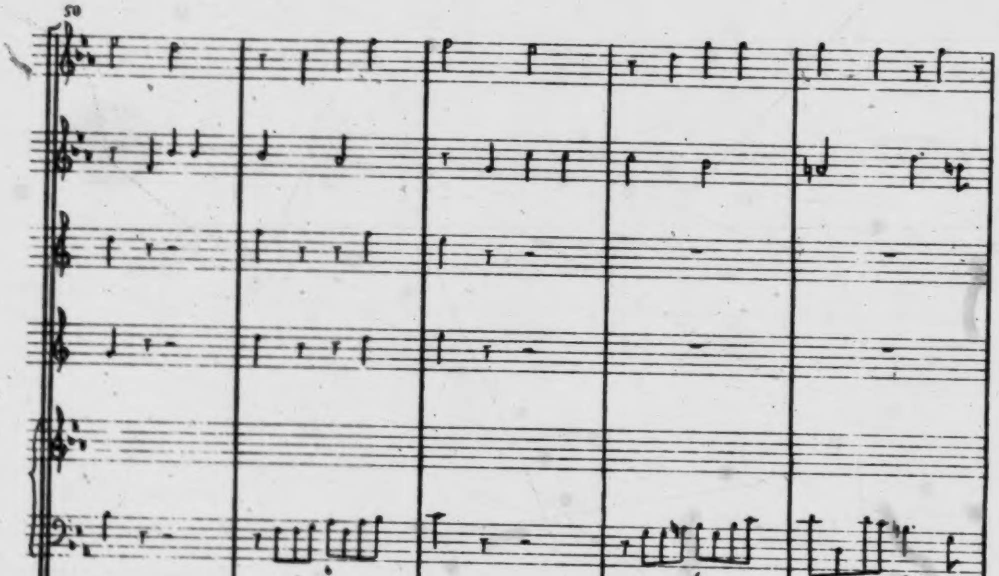
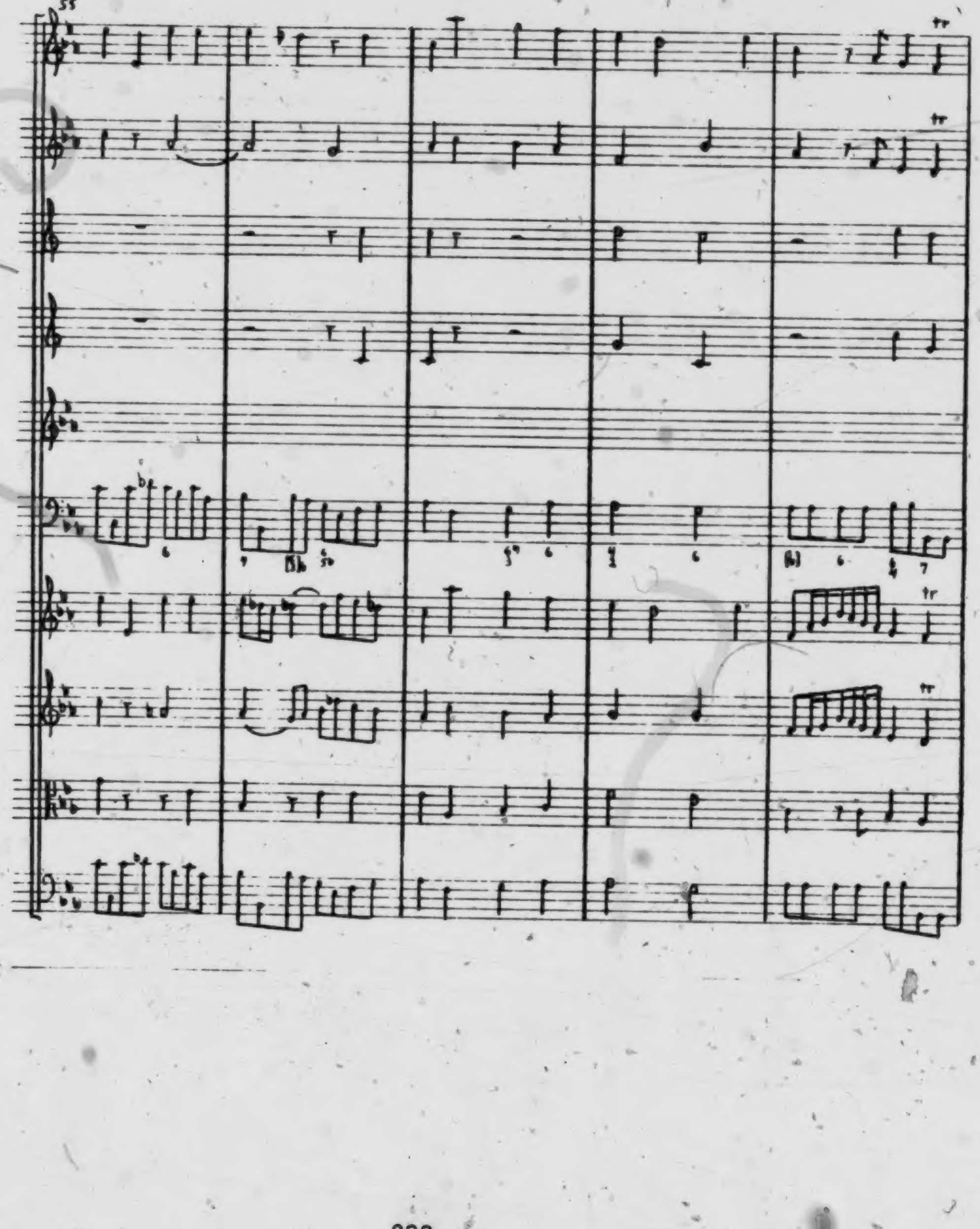
[7]

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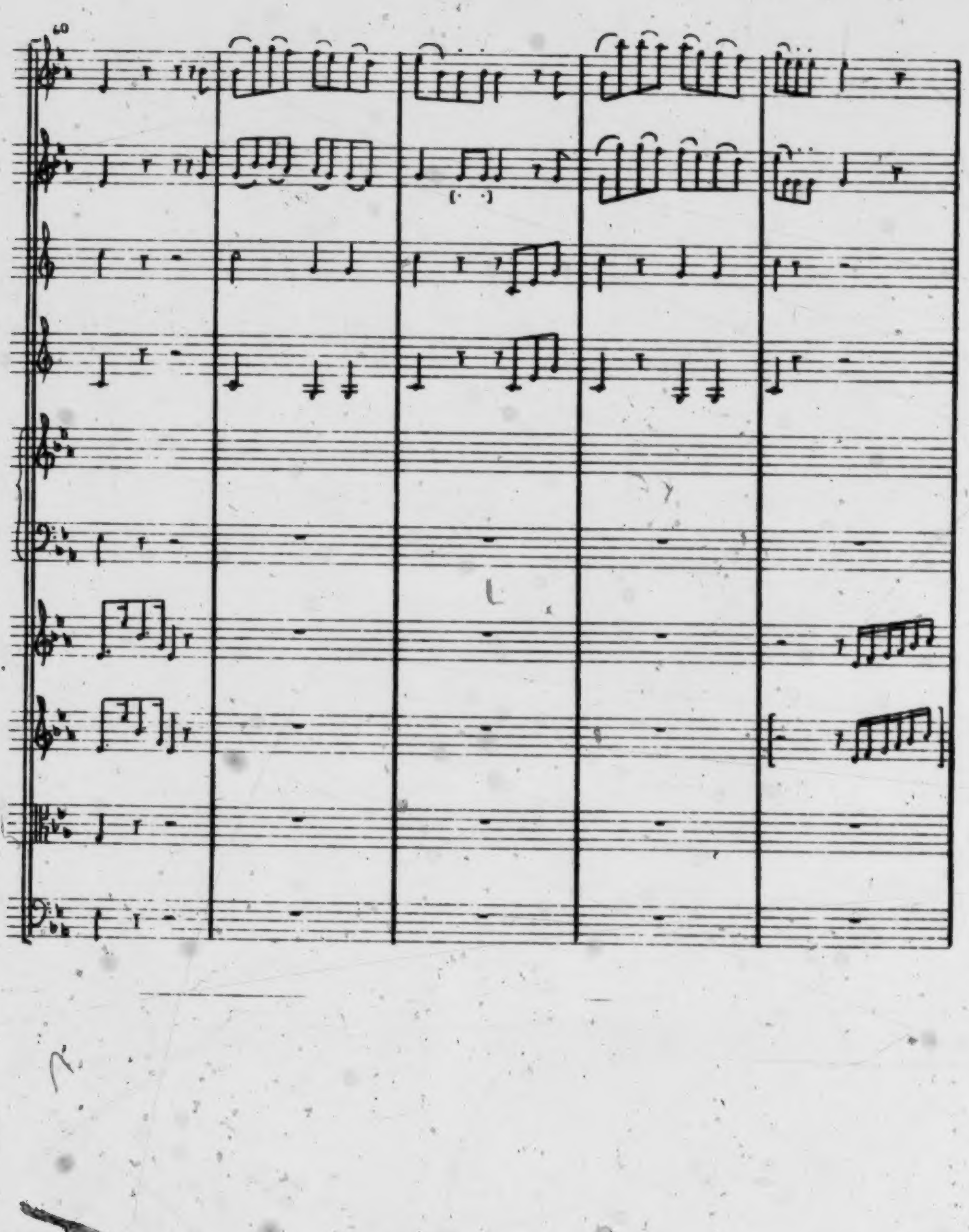
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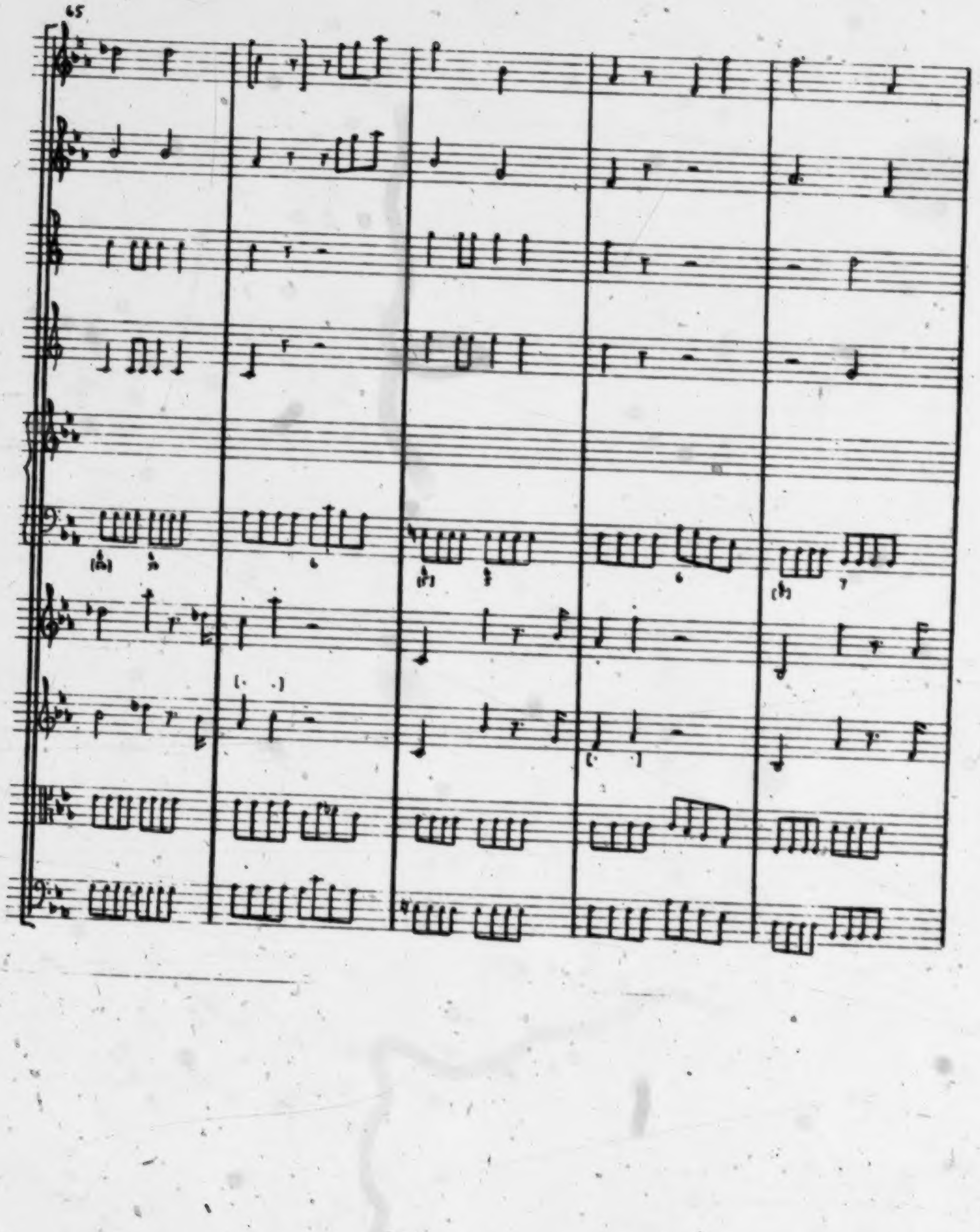
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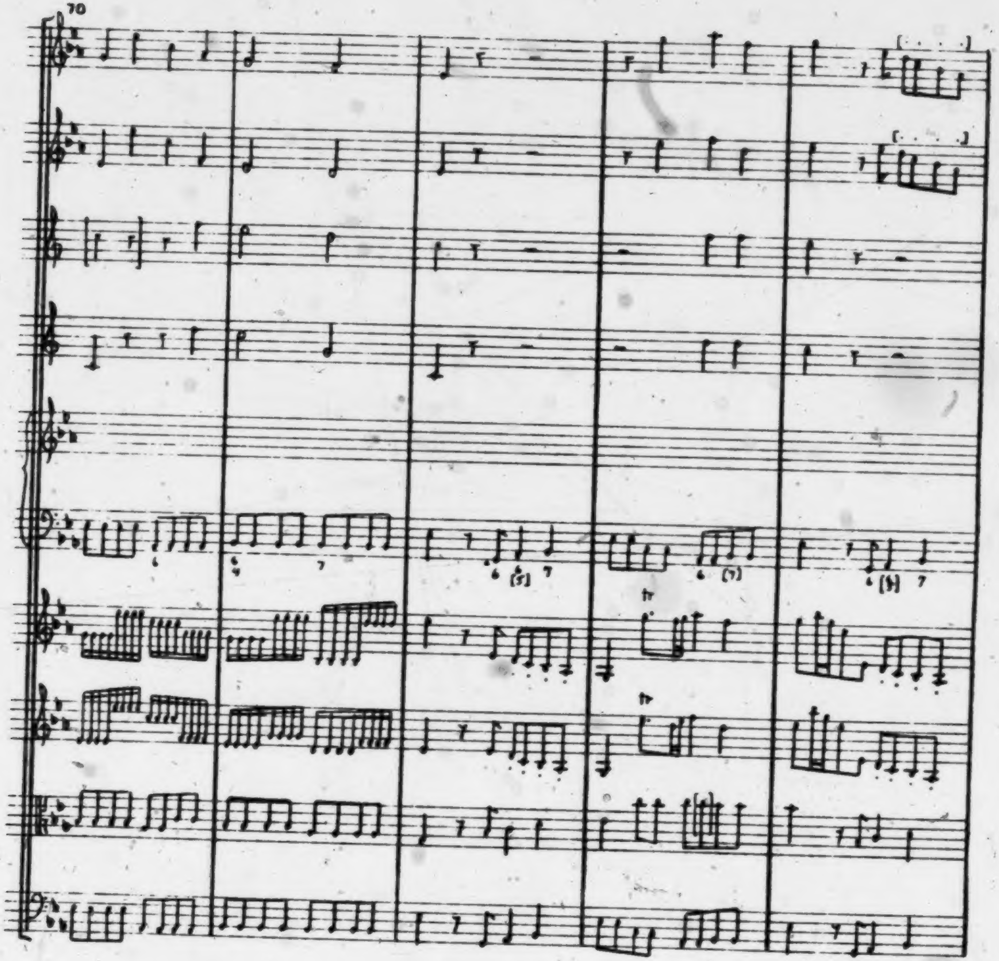
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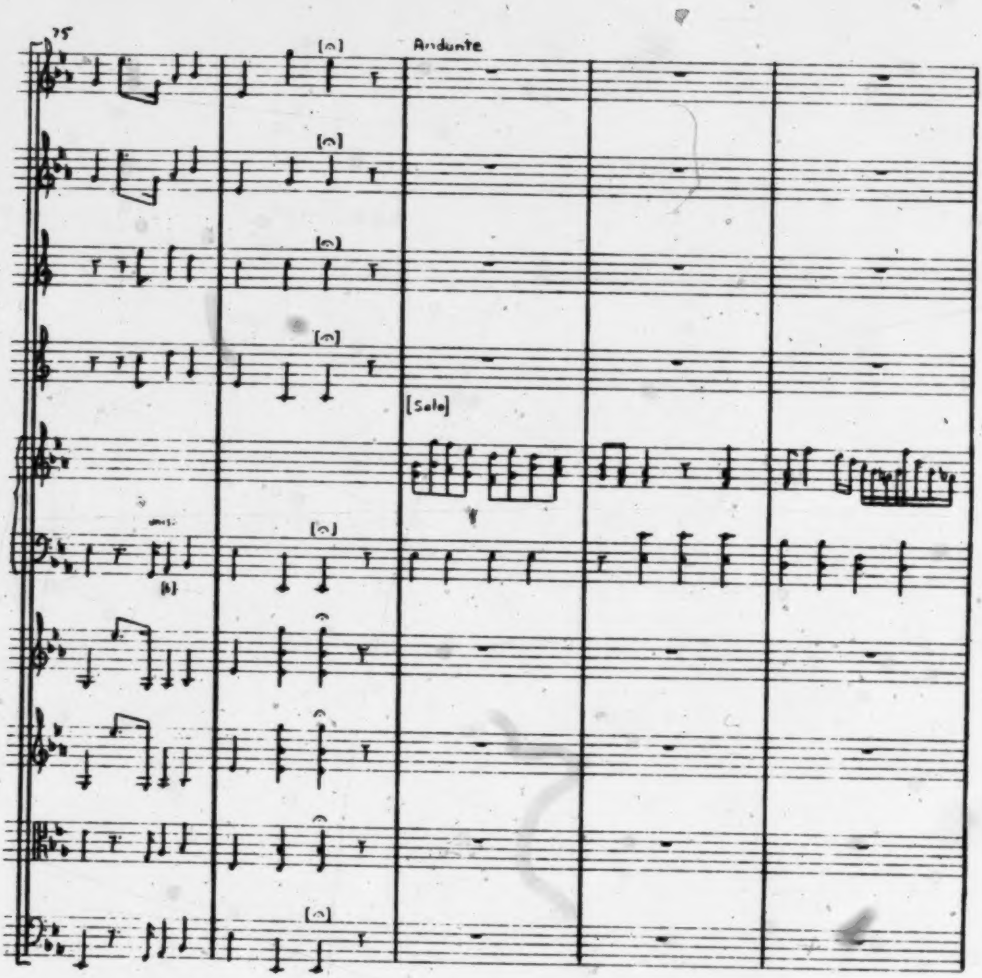
75
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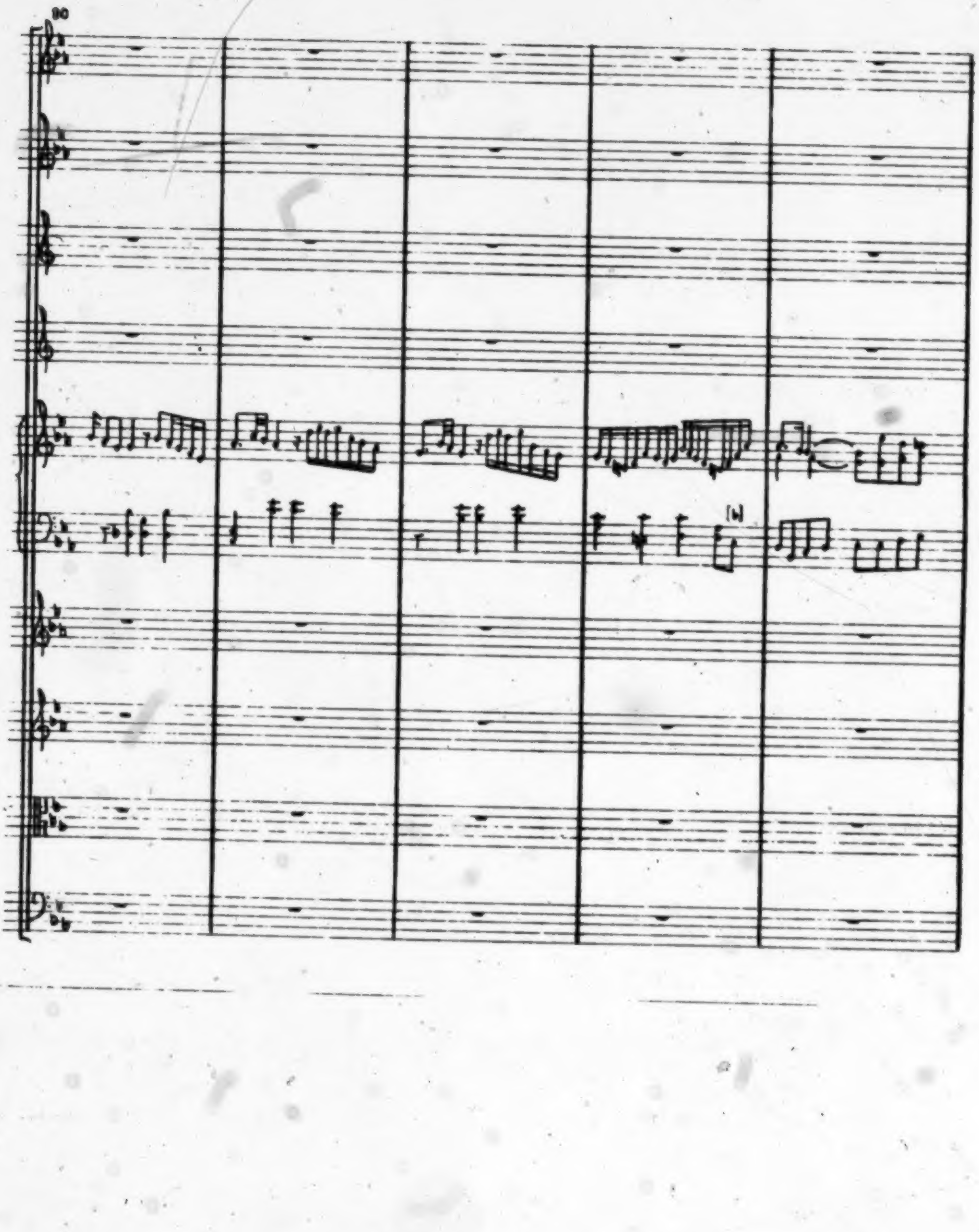
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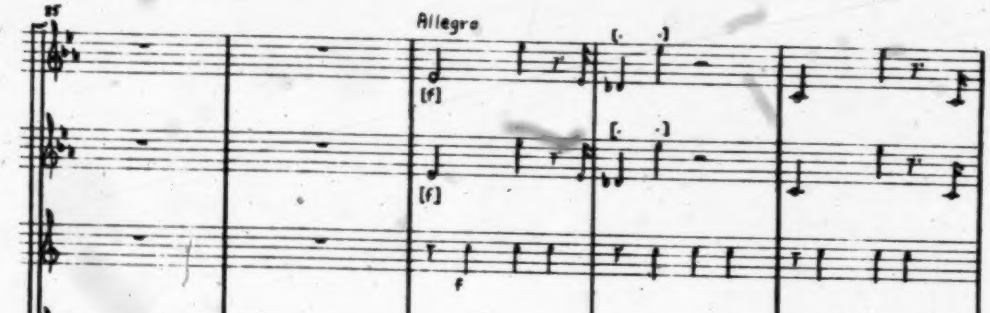
35
Allegro
[f]
[Tutti]
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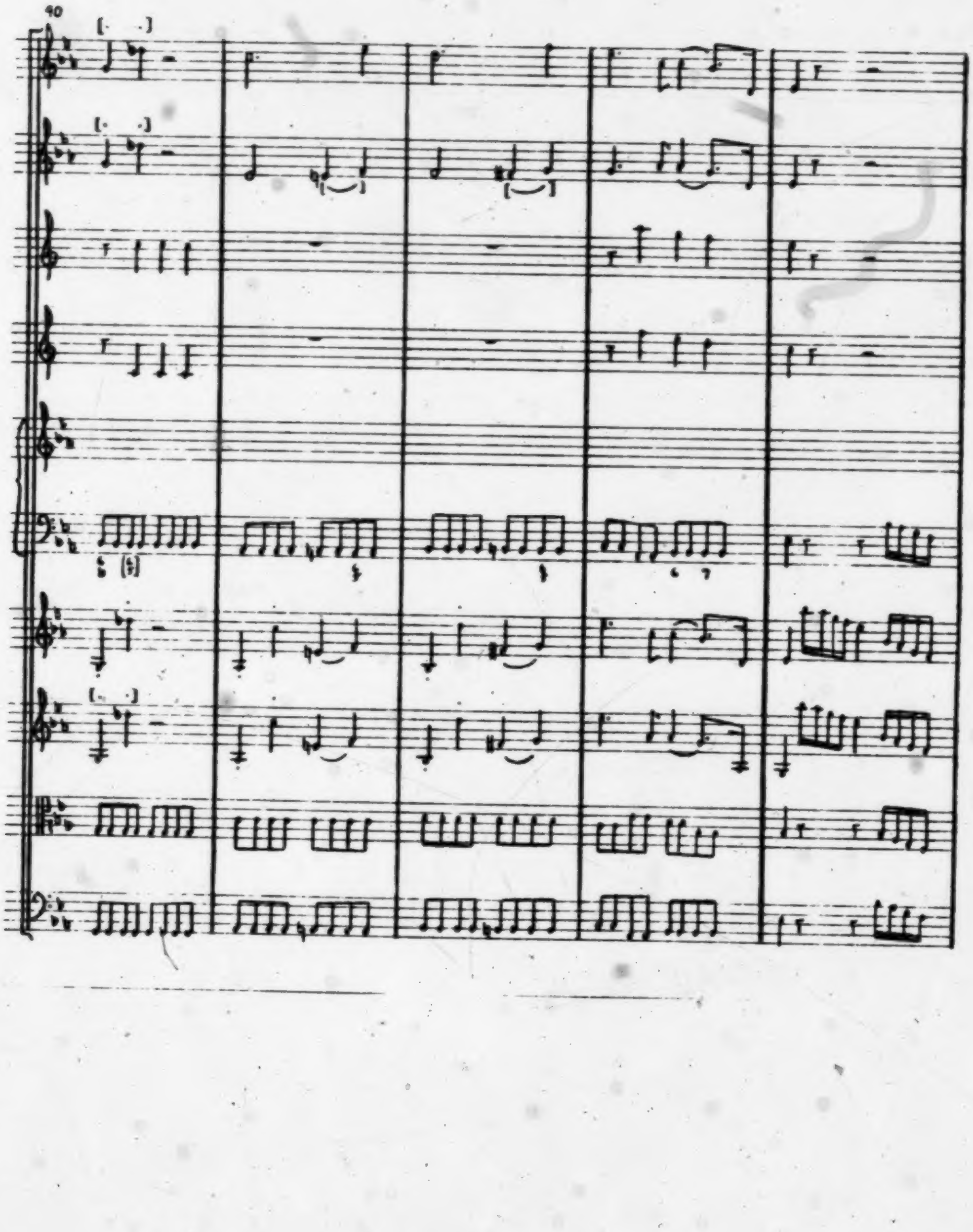
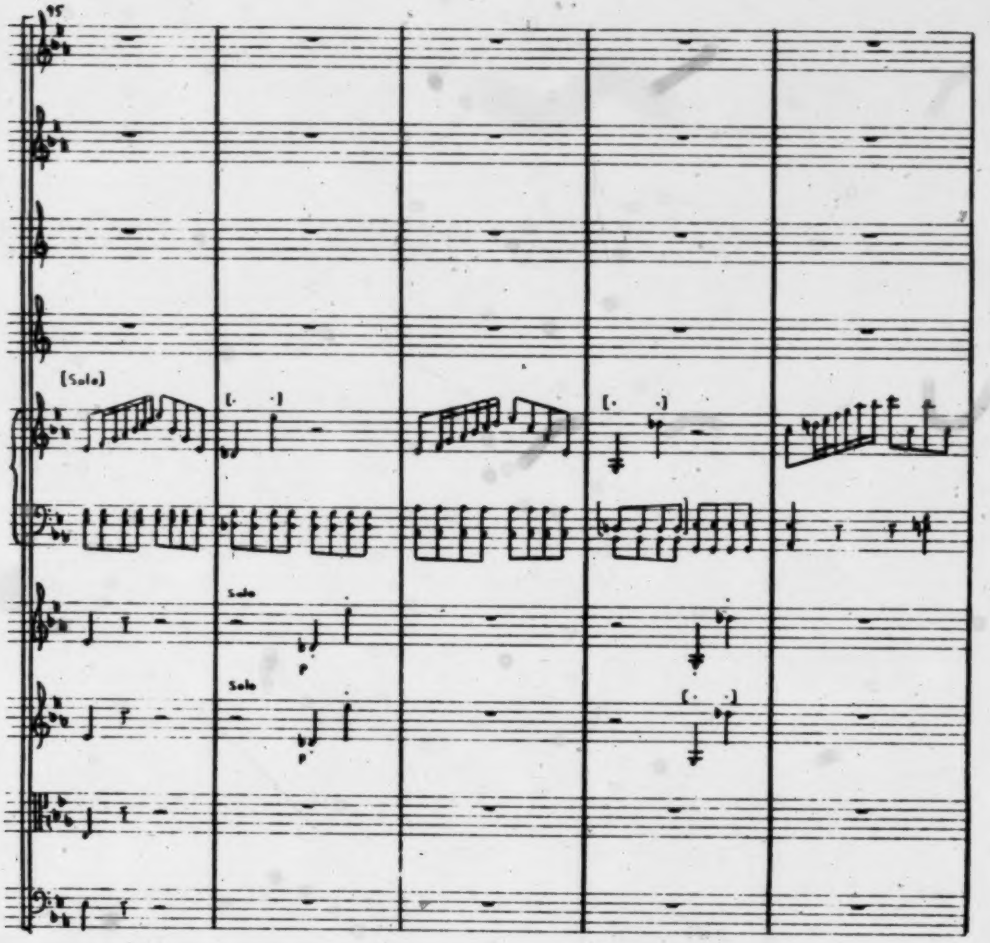
6

3

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Solo
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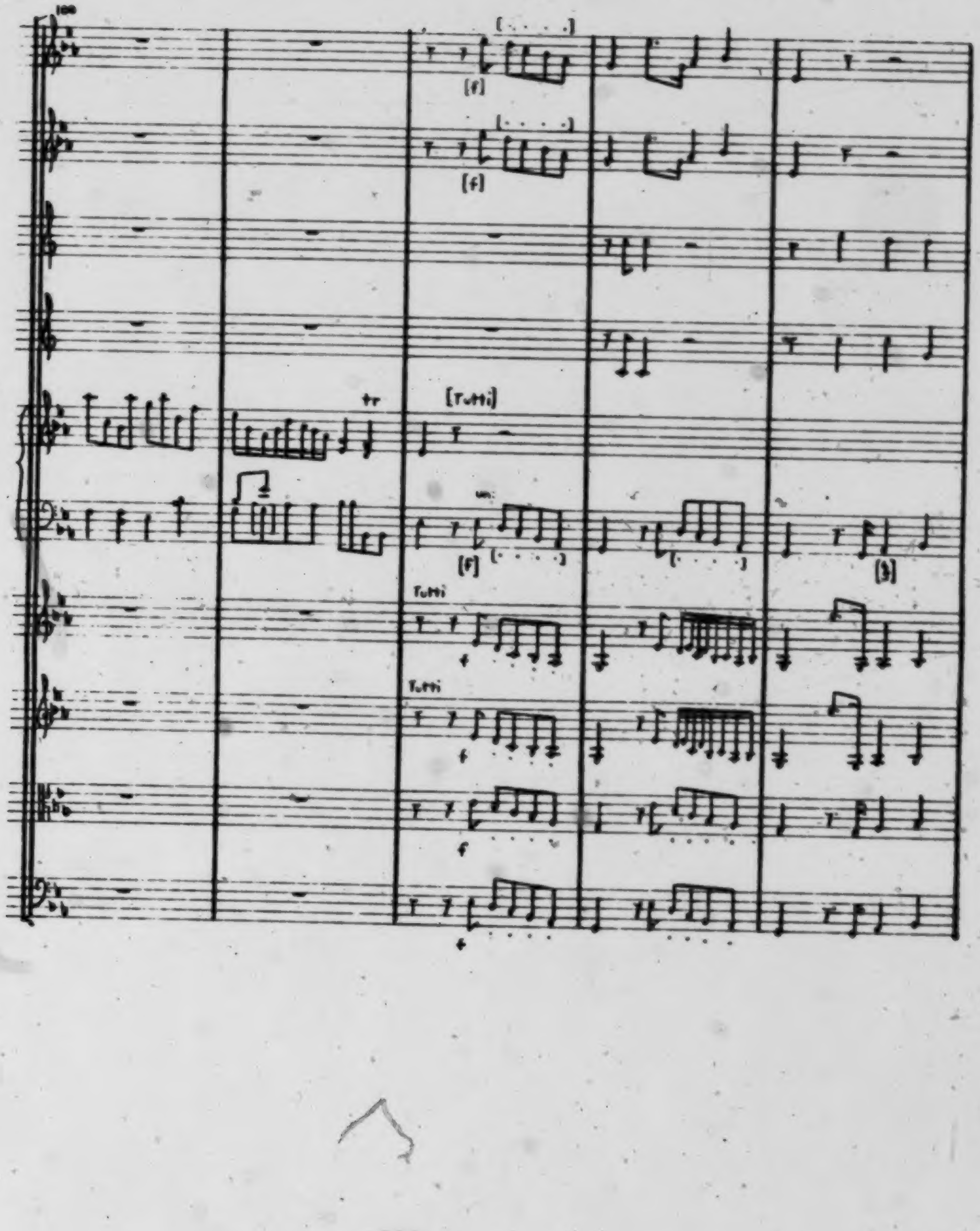
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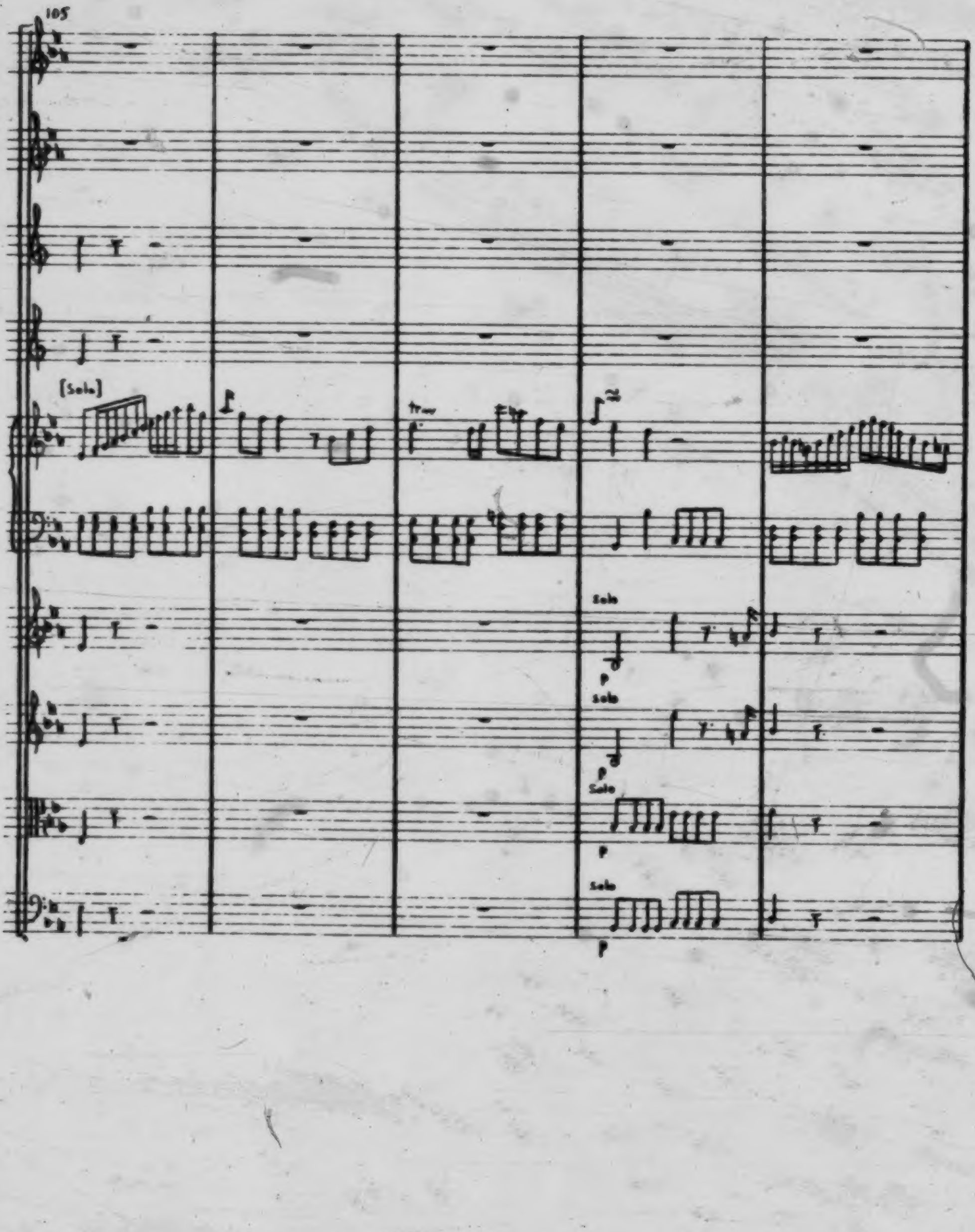
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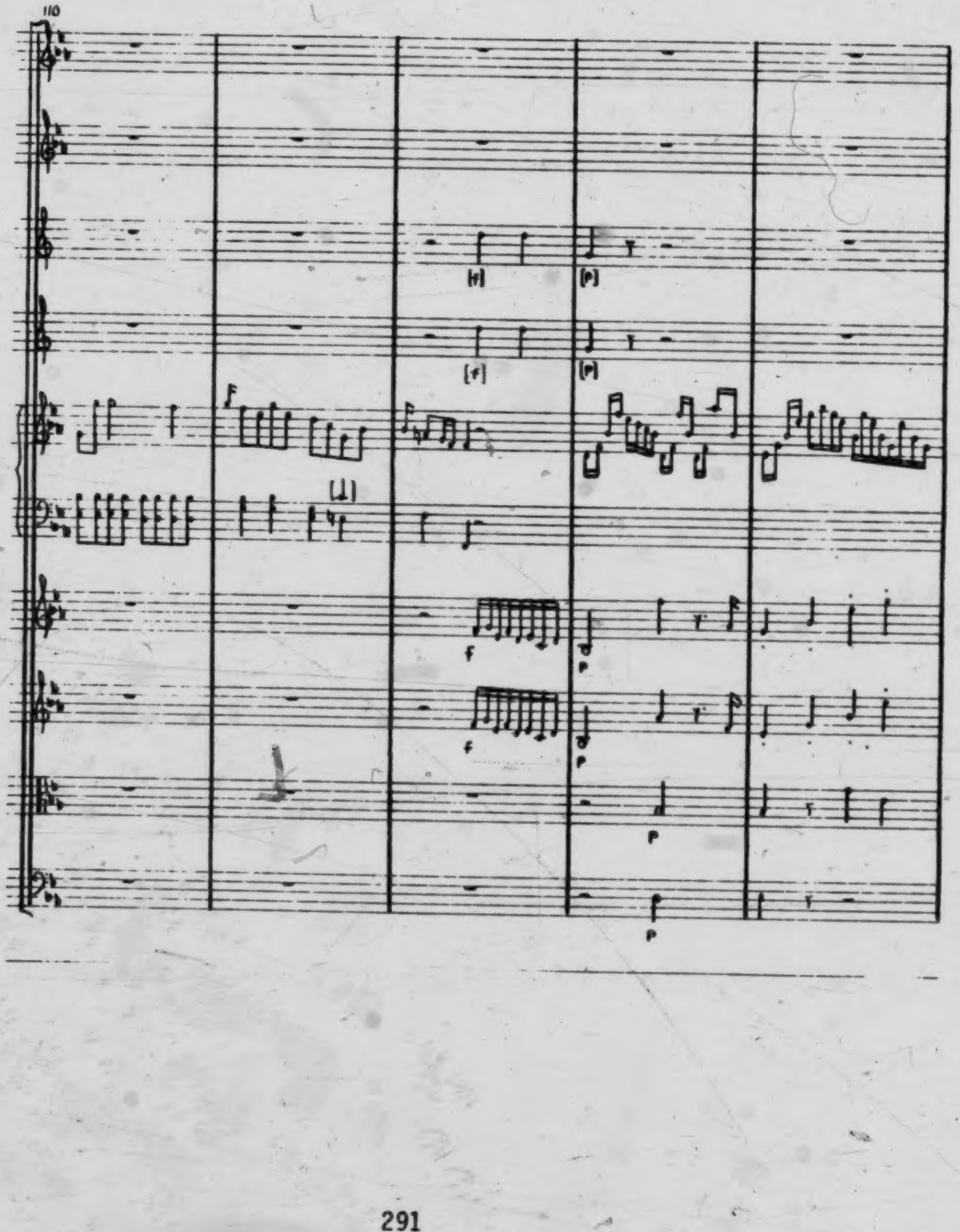
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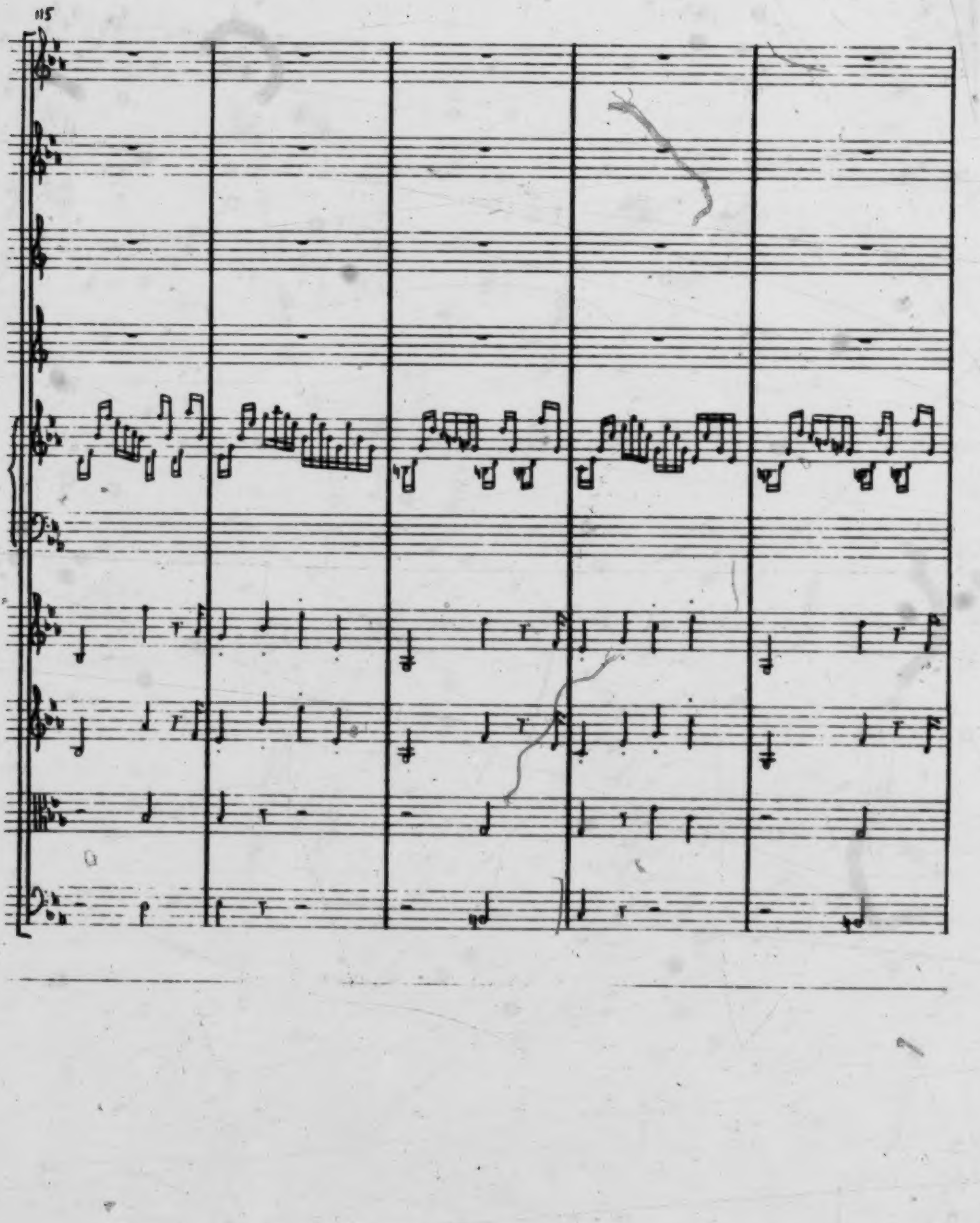
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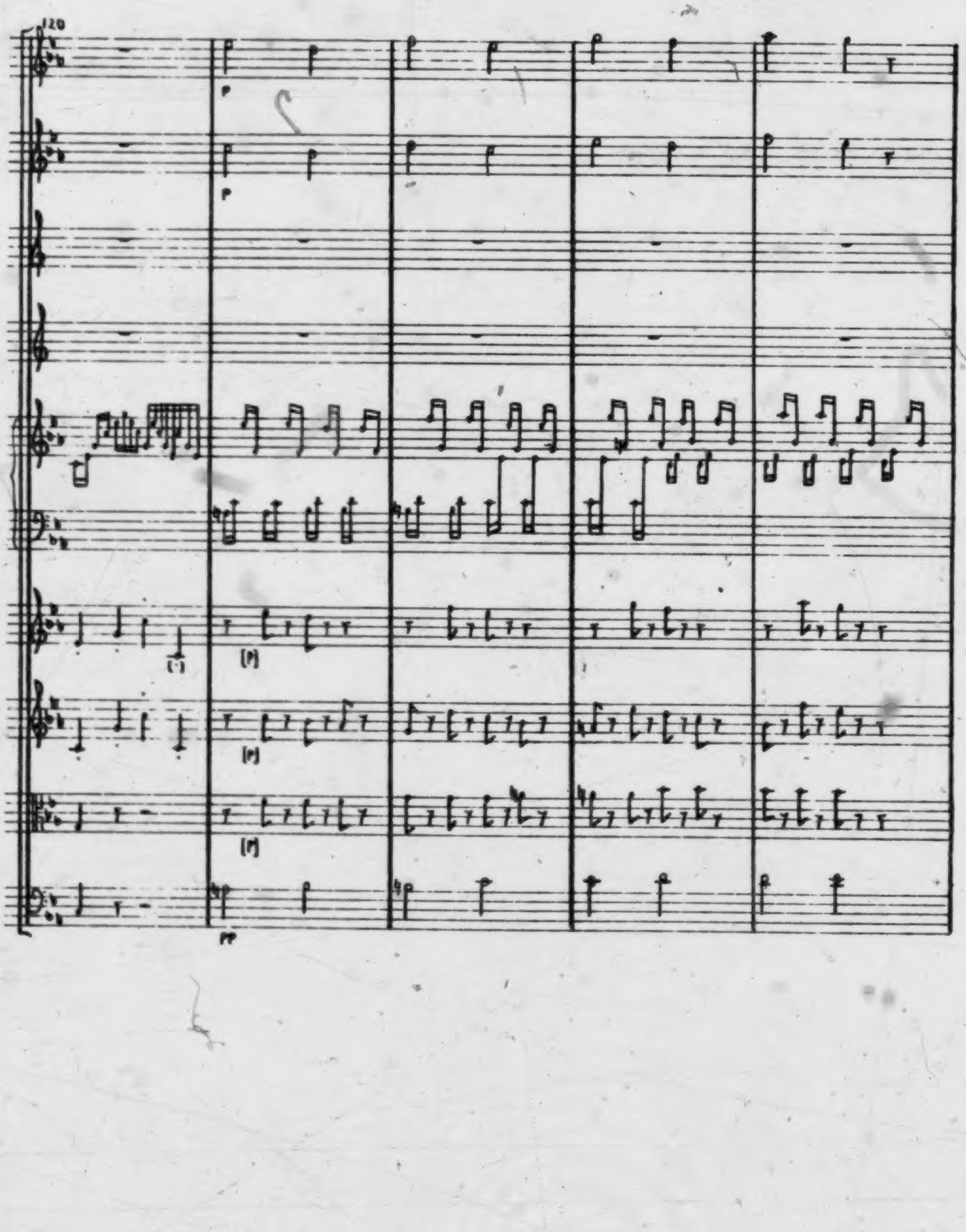
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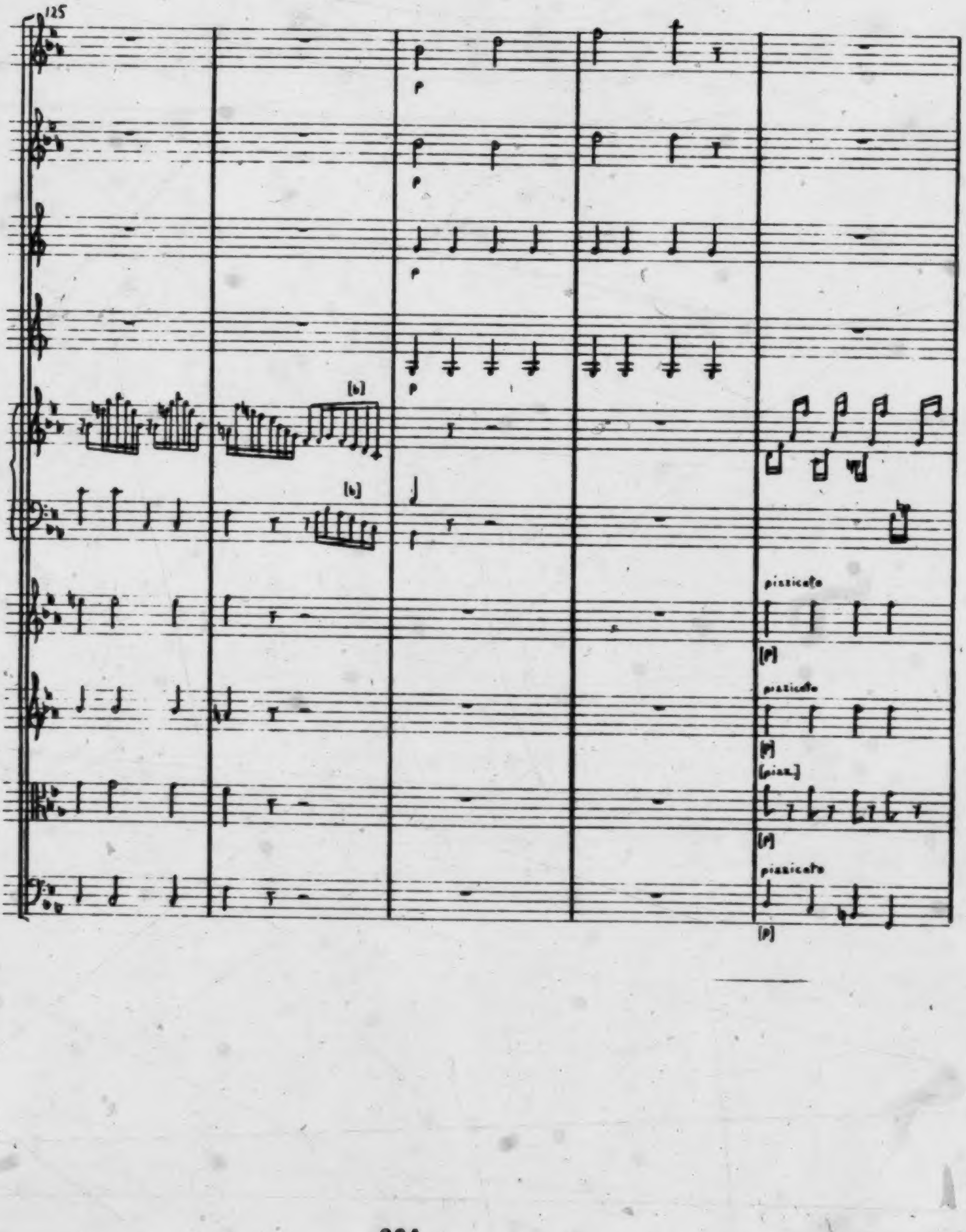
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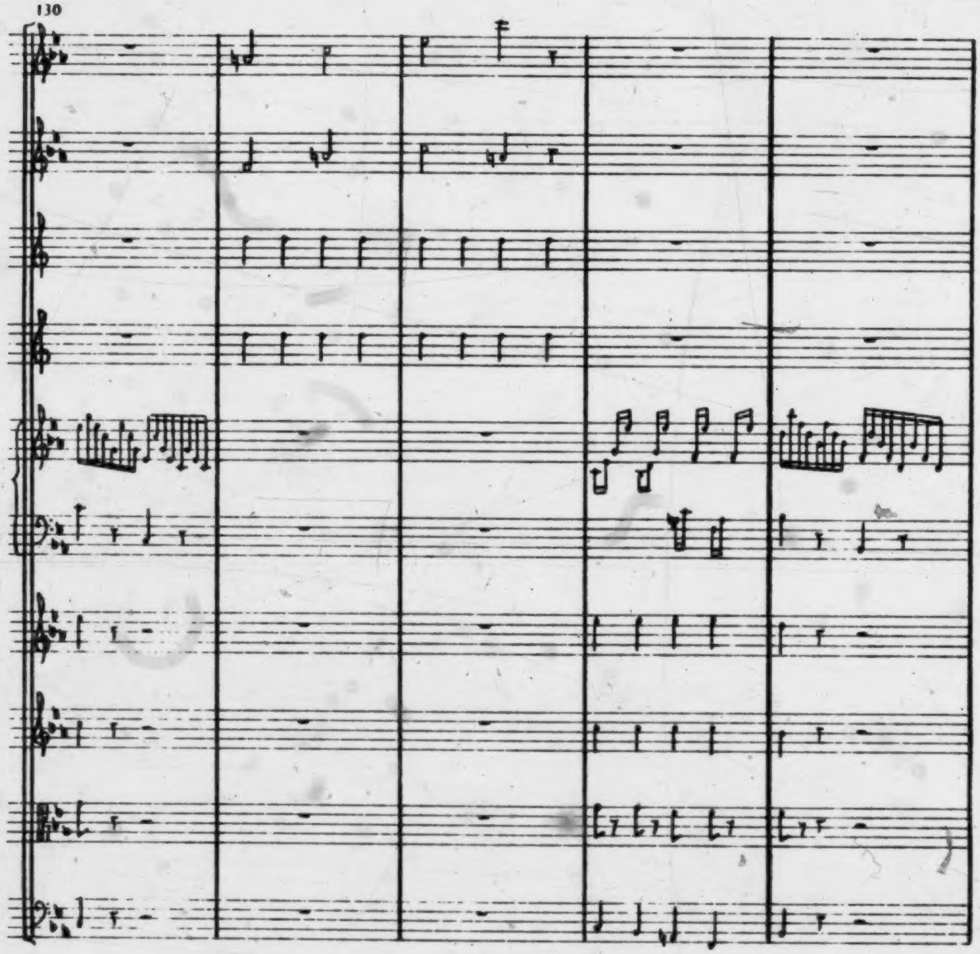
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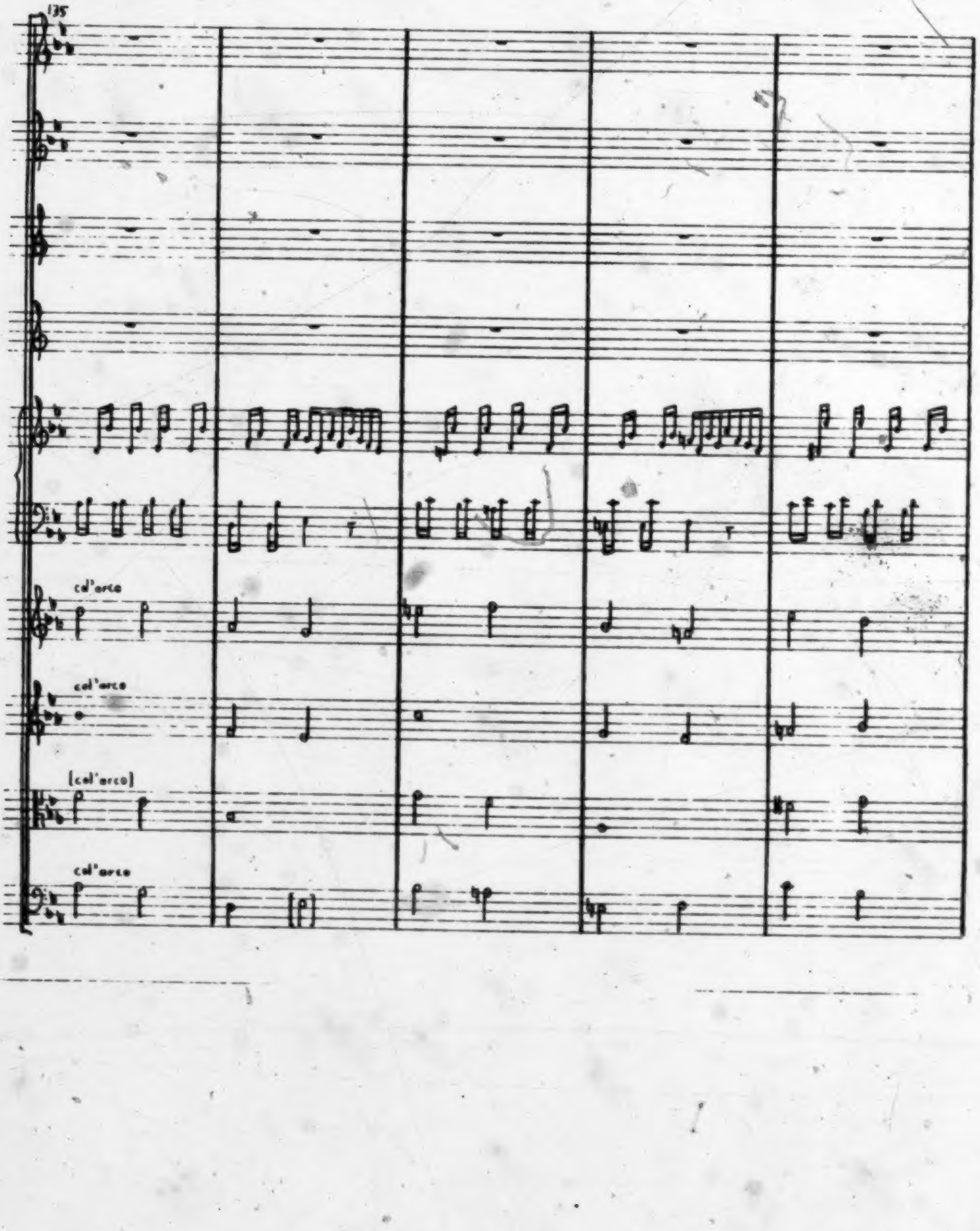
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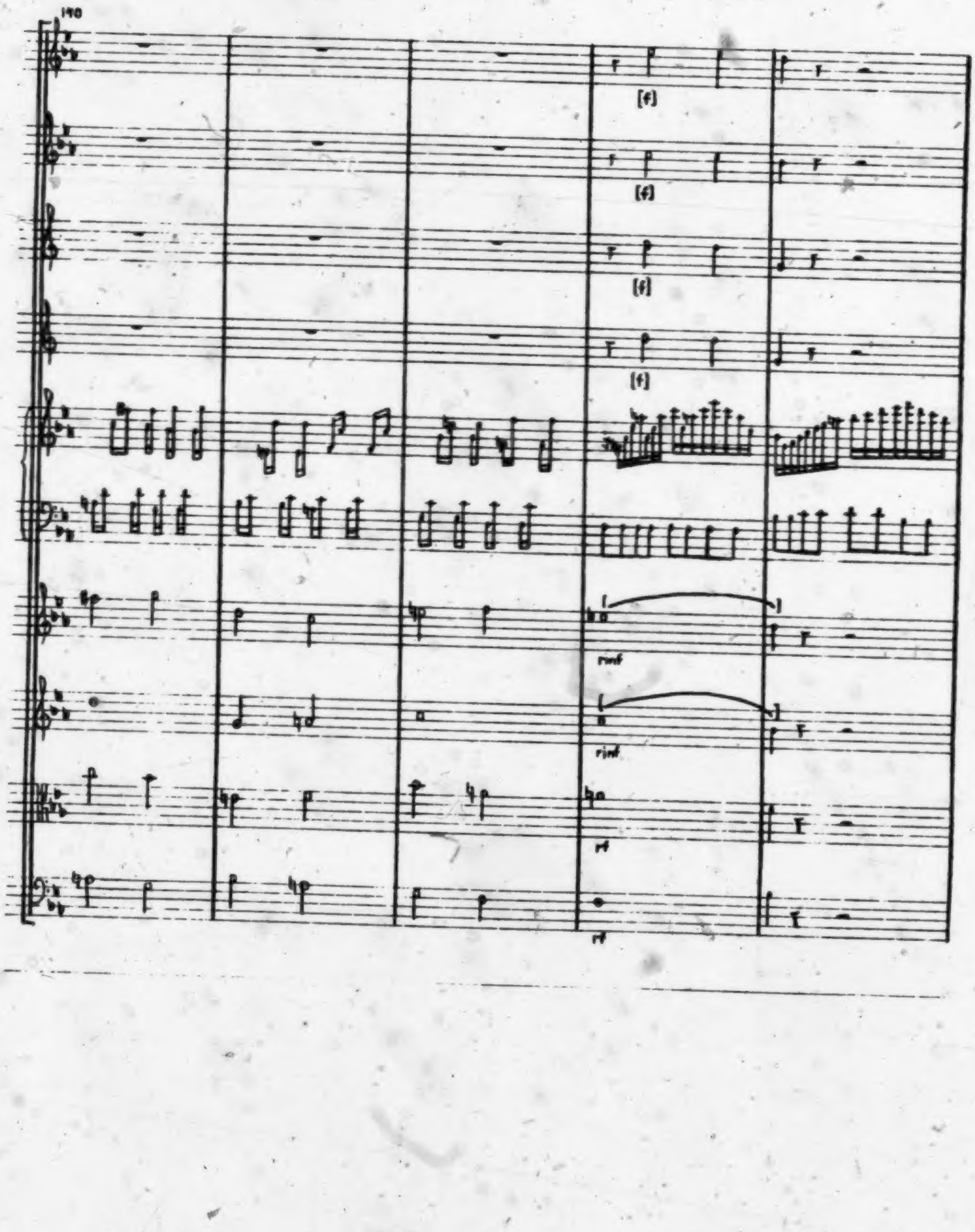
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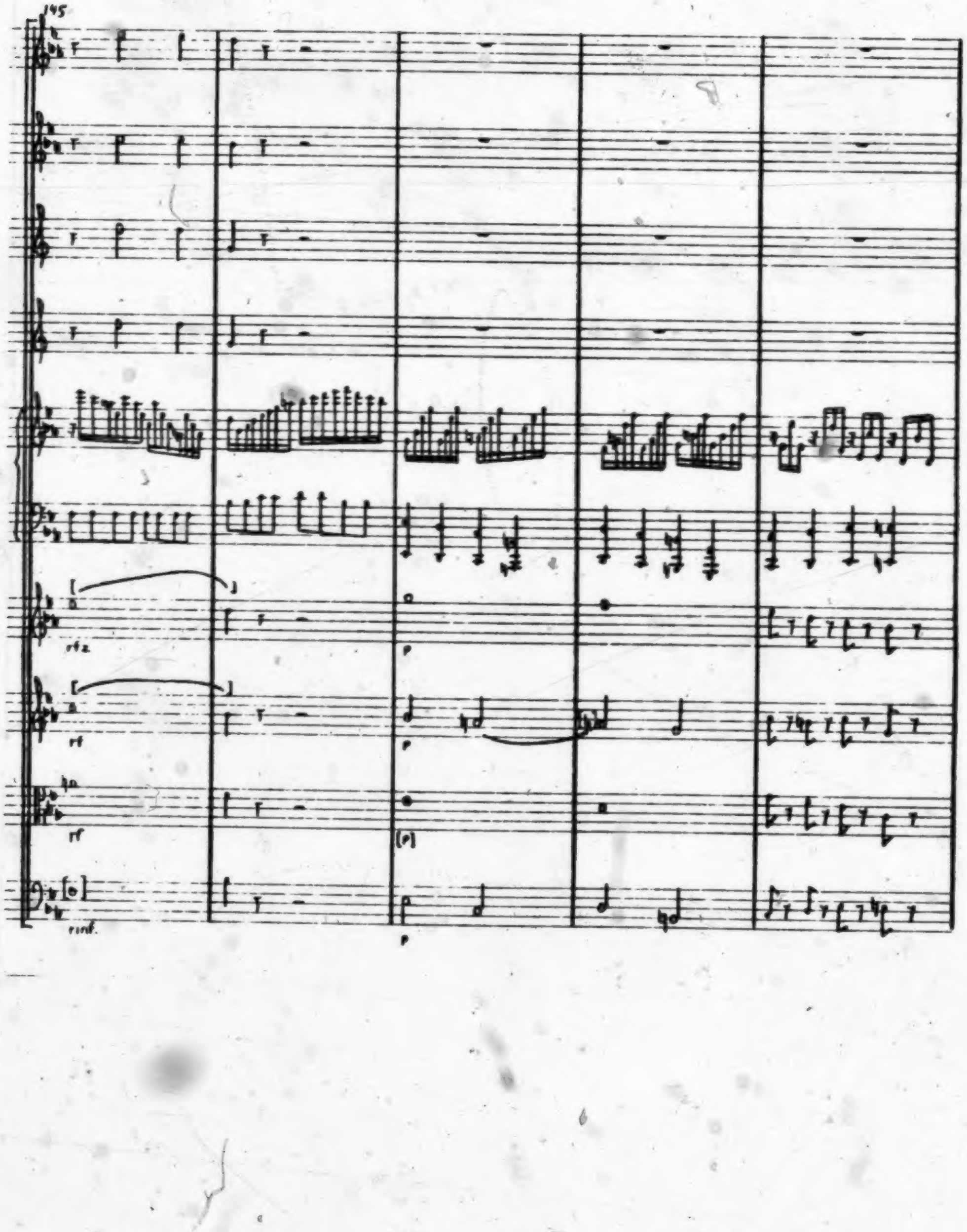
145
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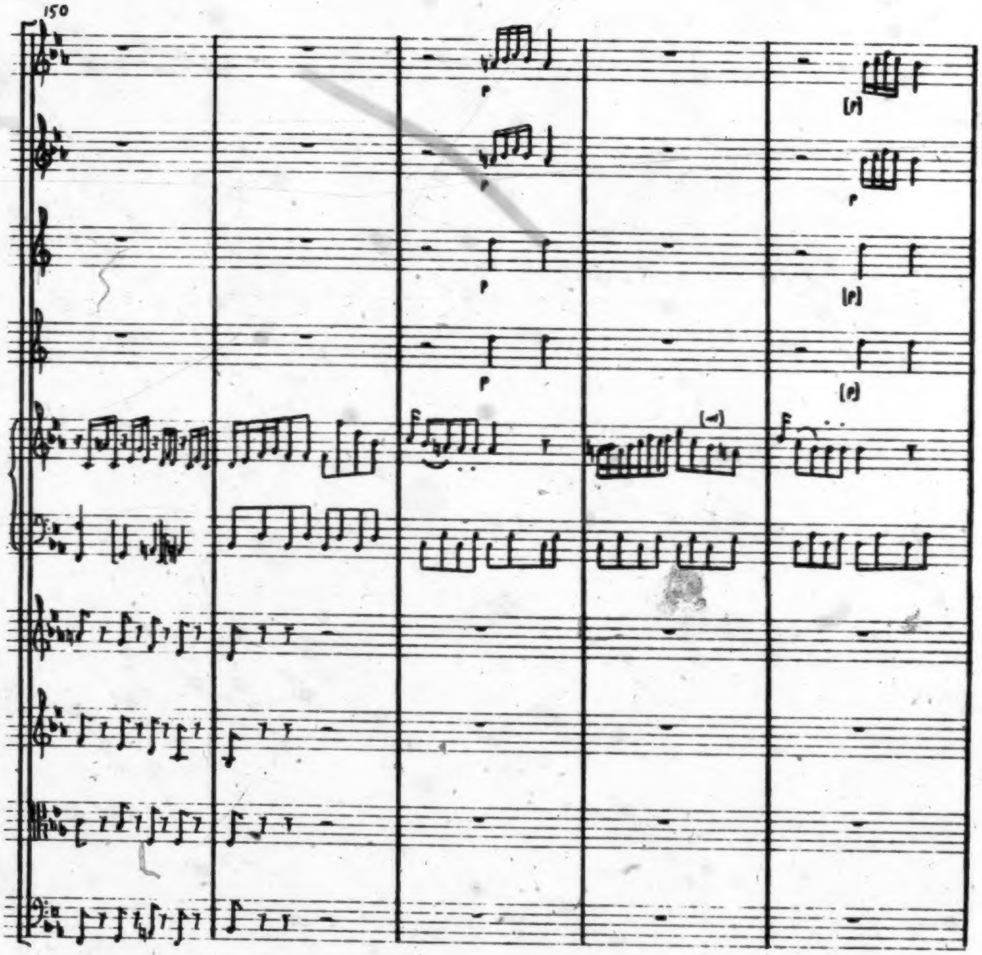
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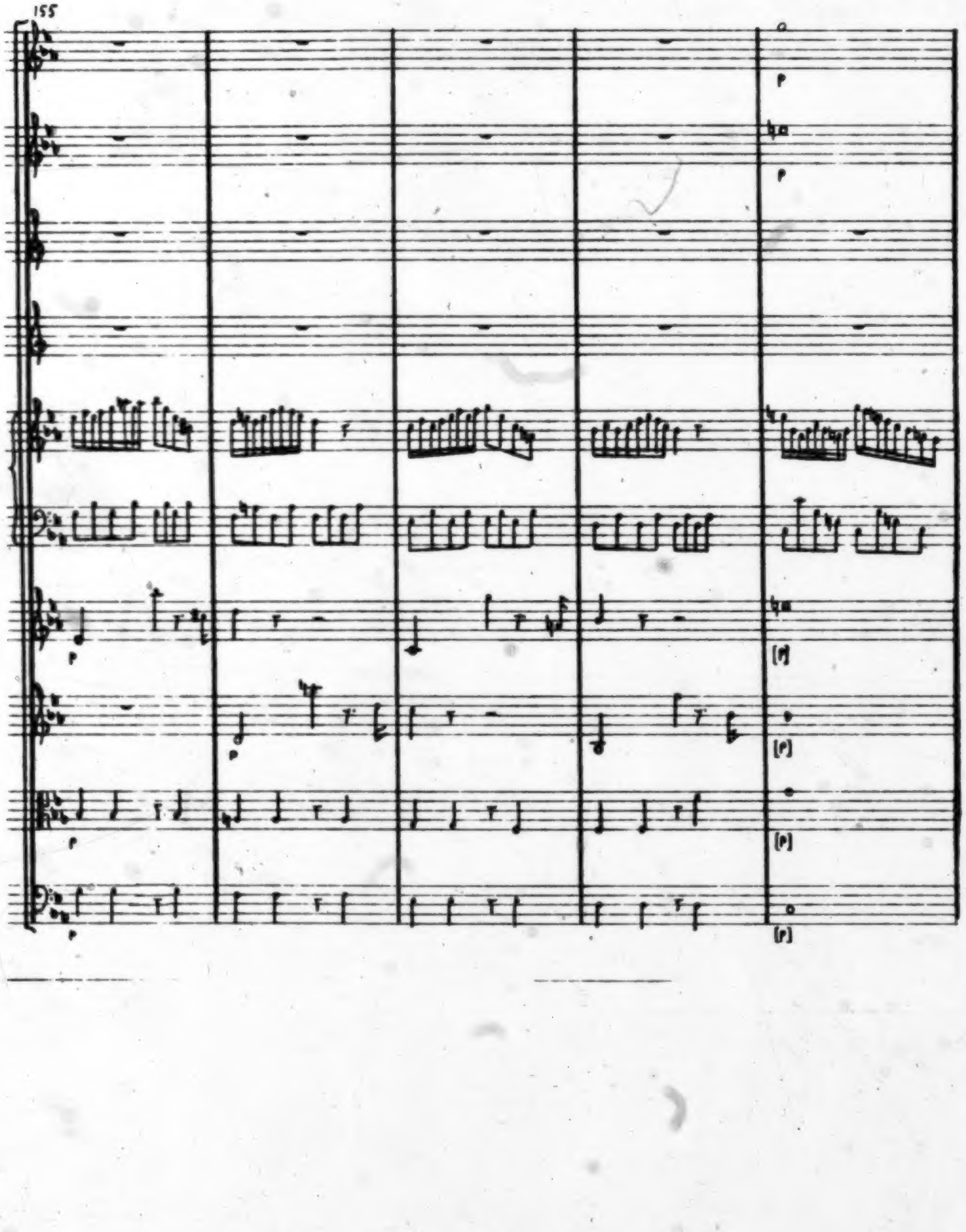
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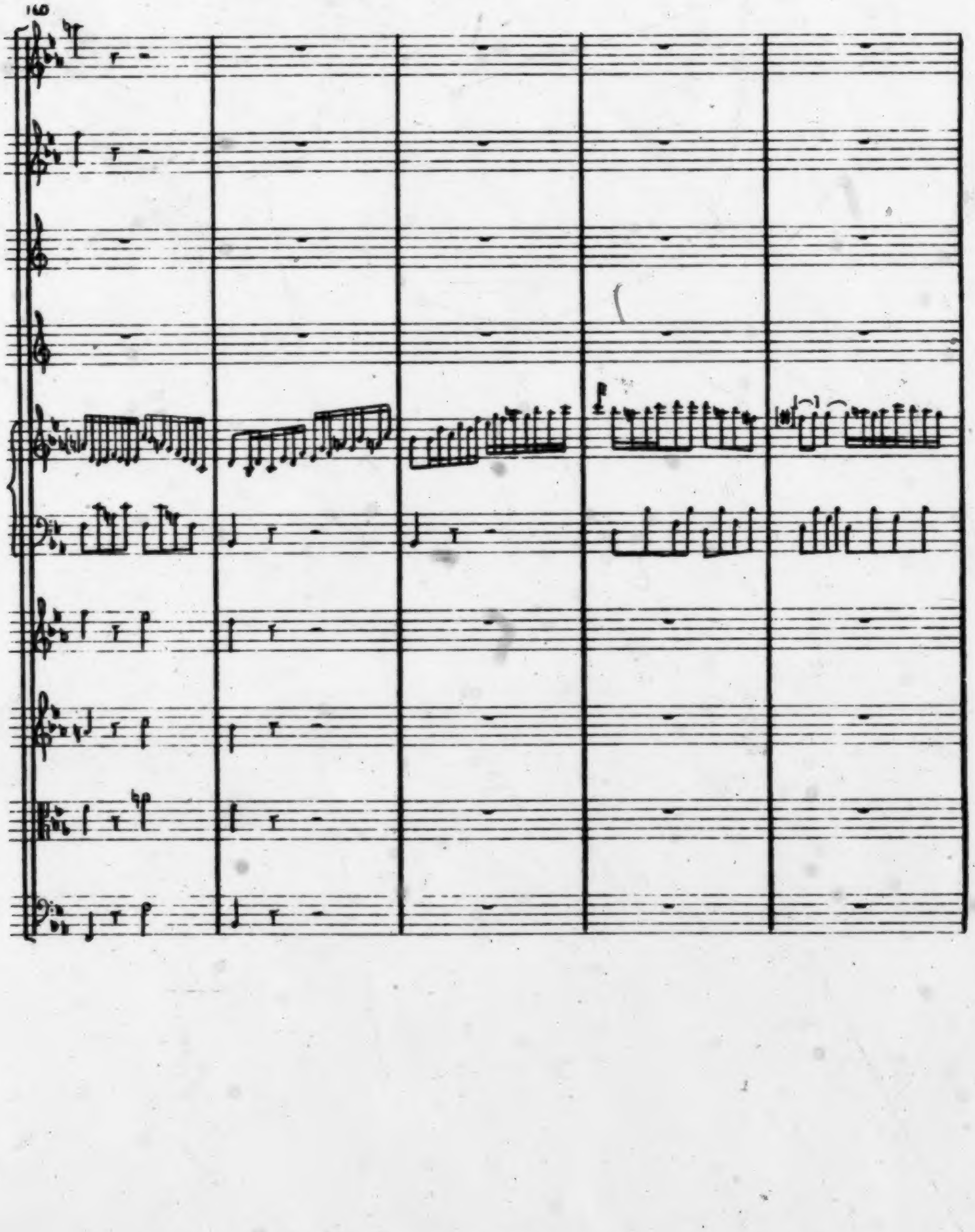
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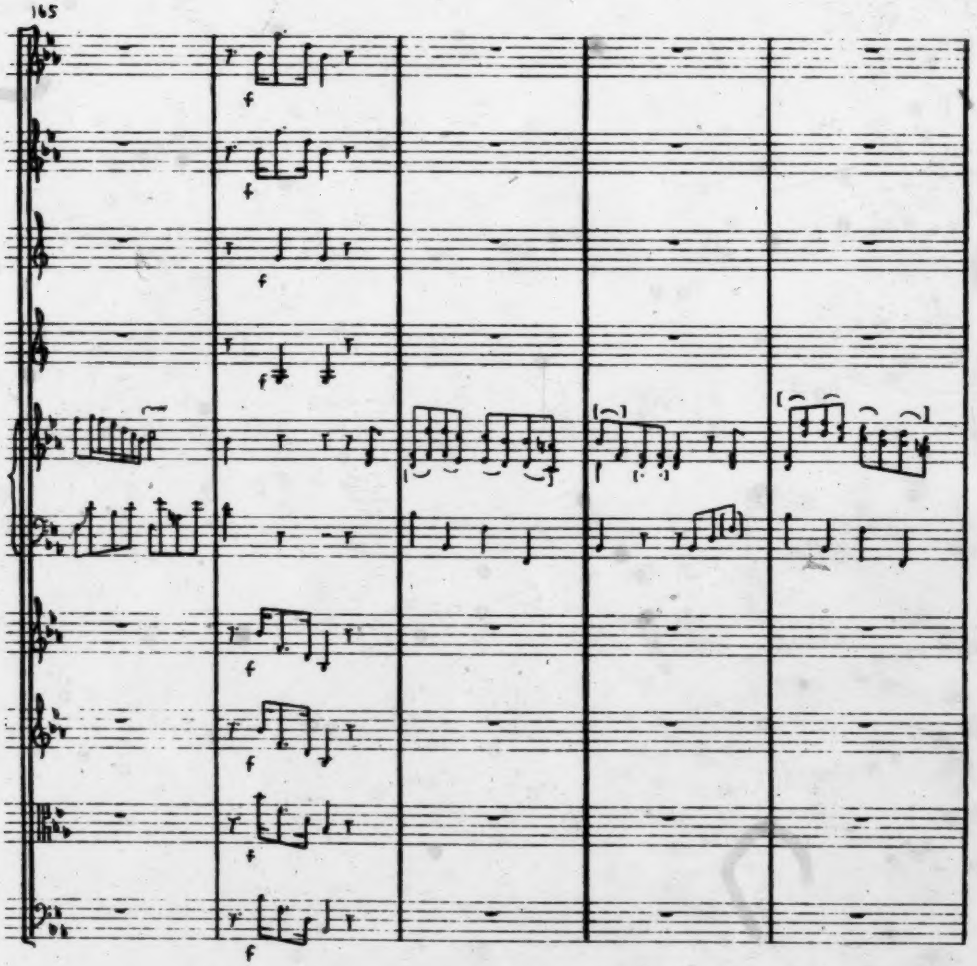
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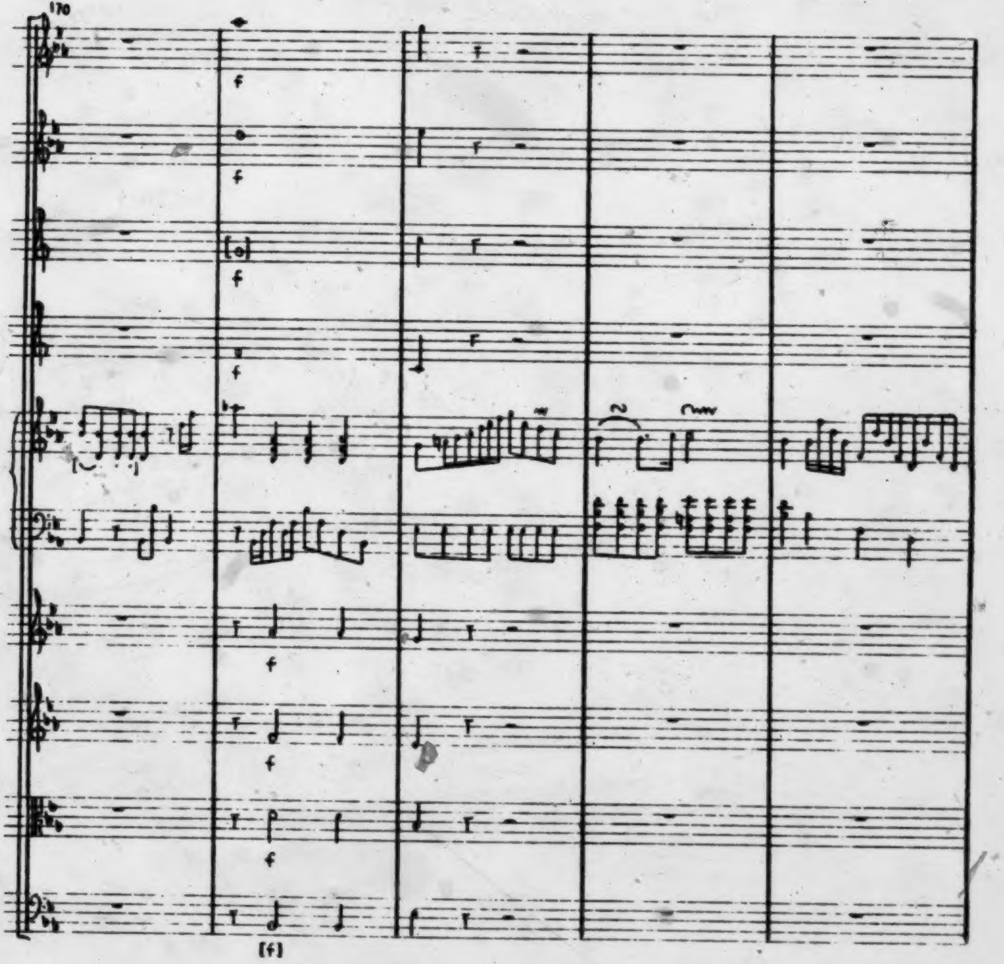
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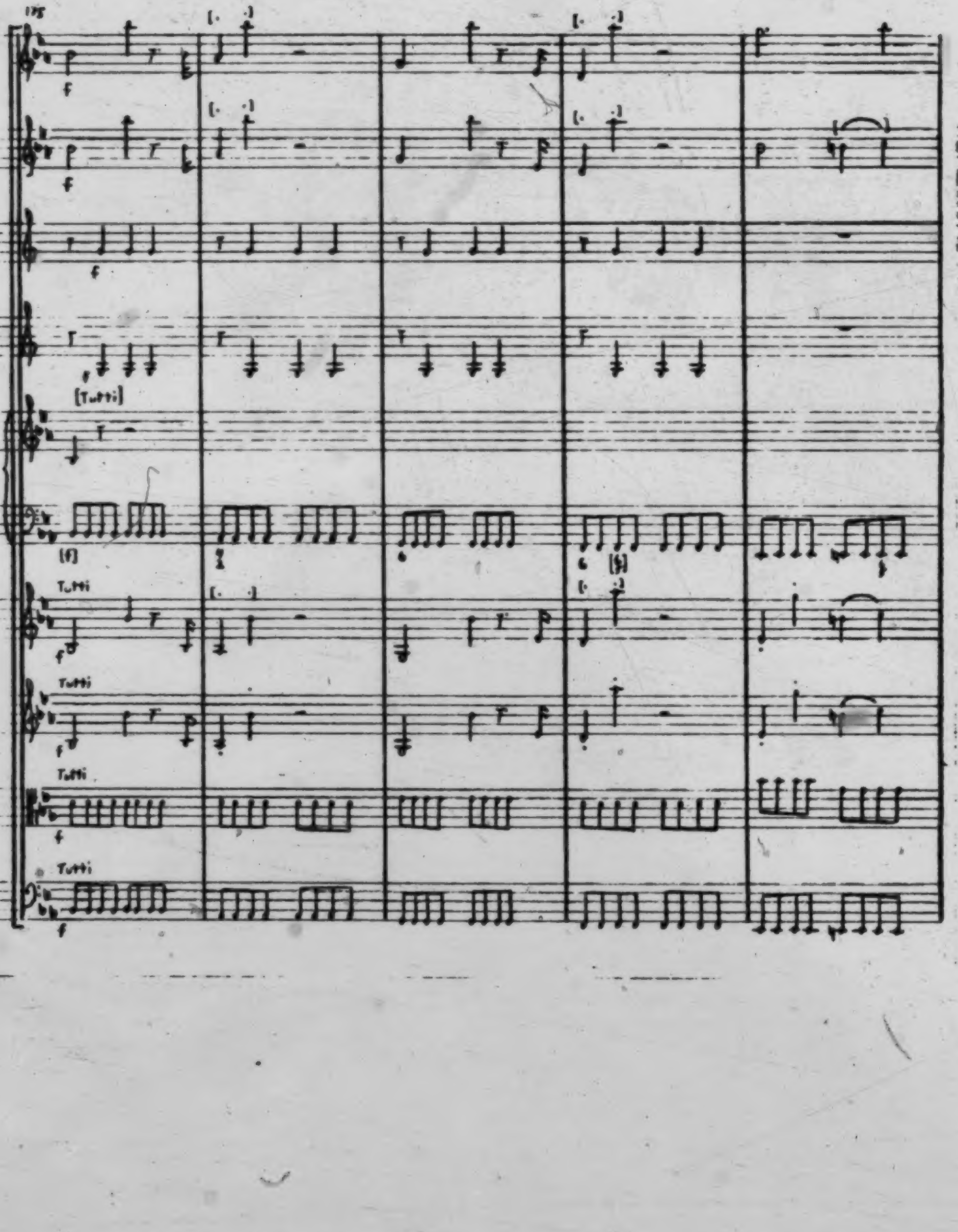
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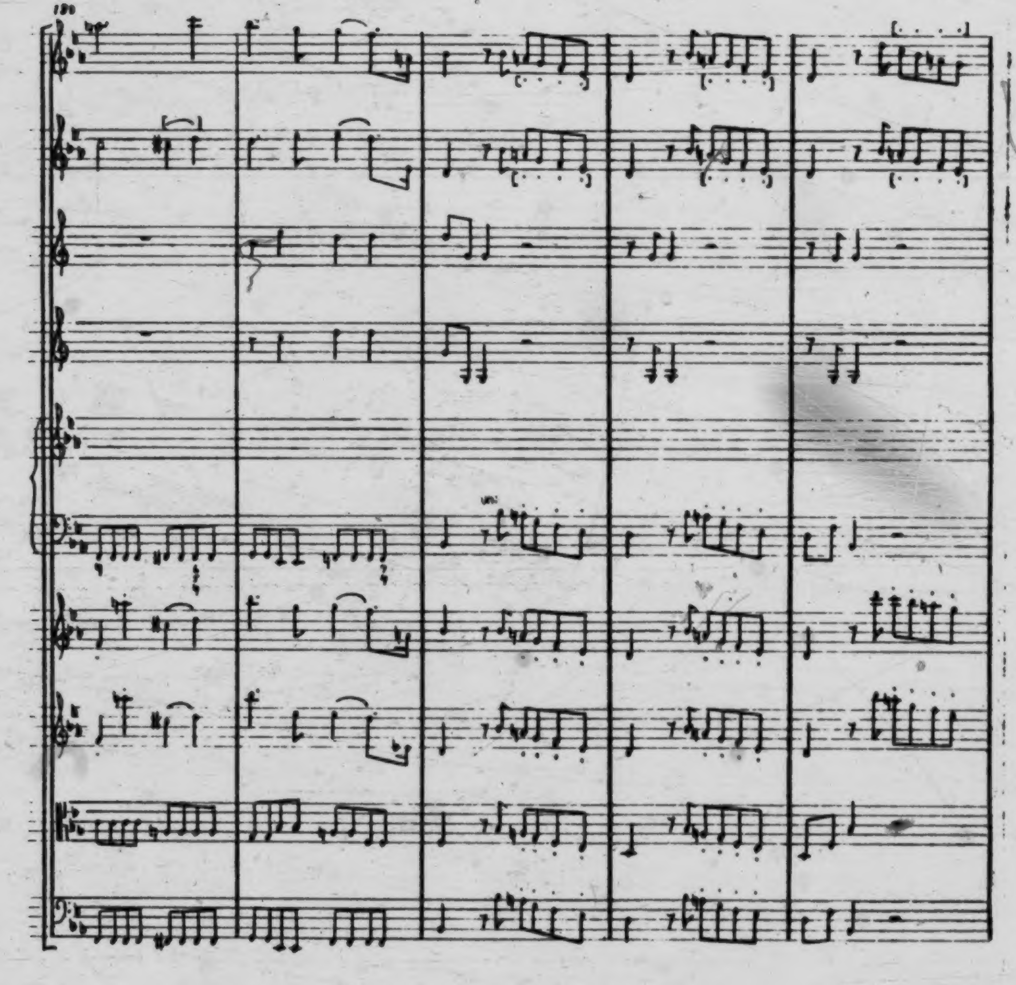

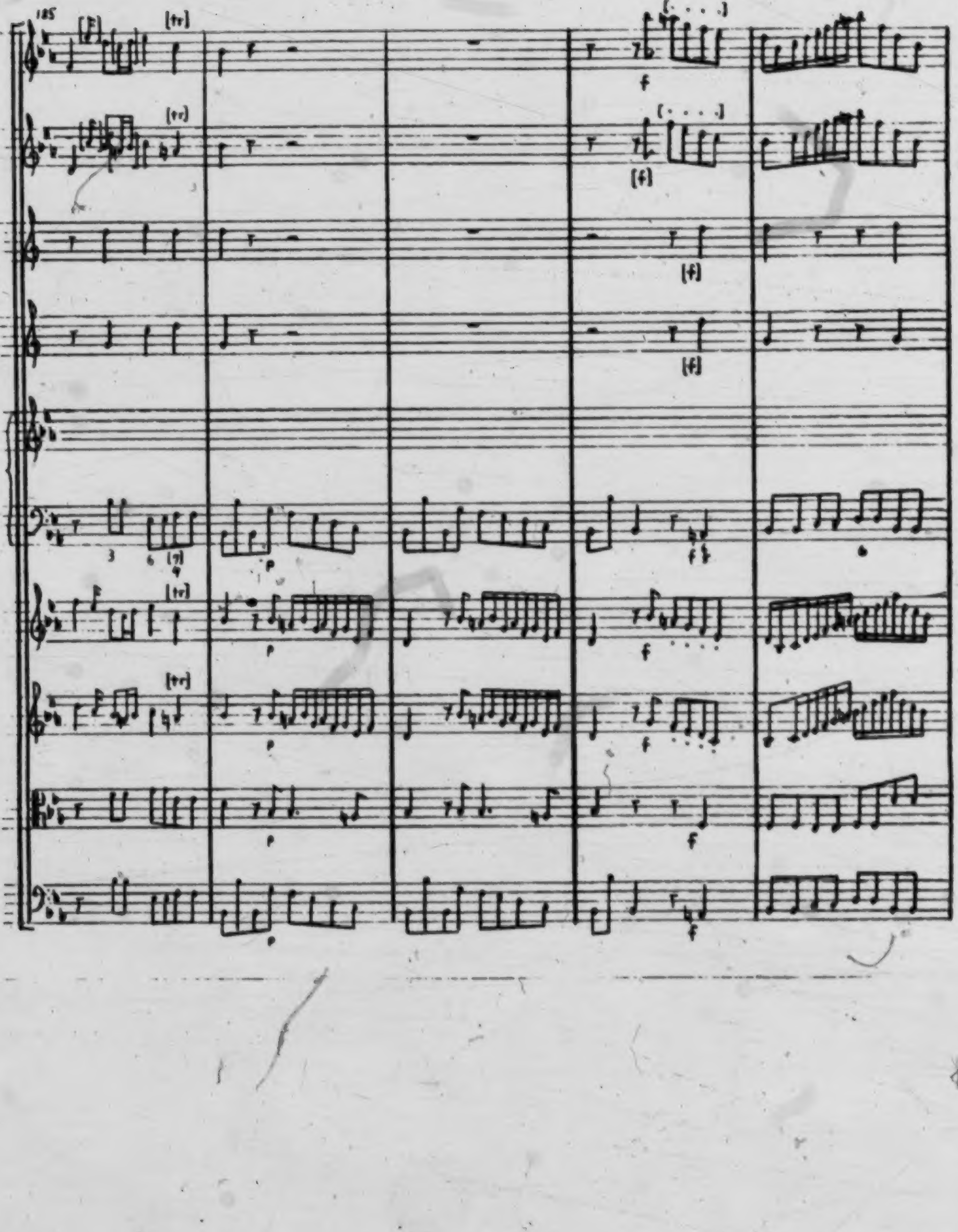
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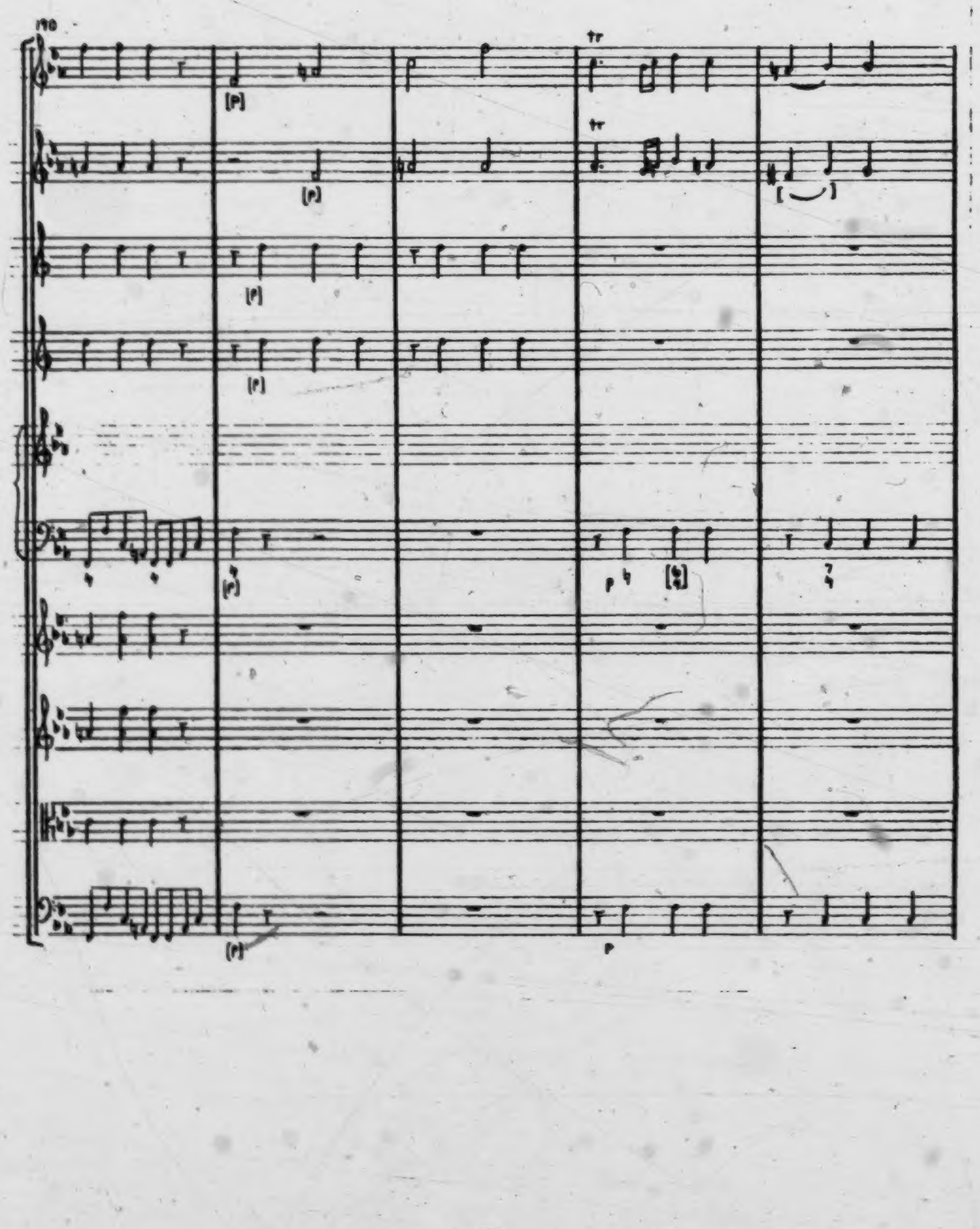
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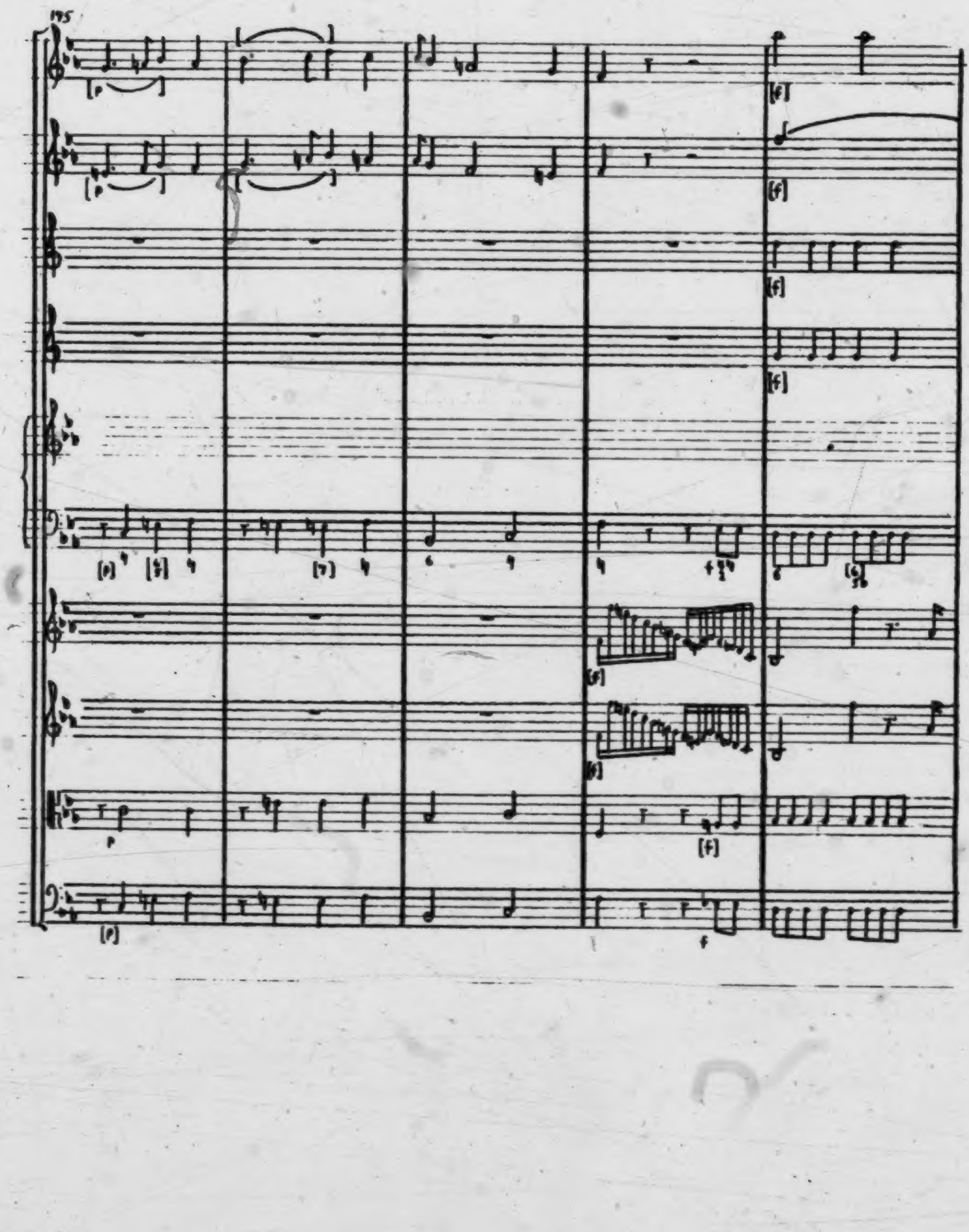
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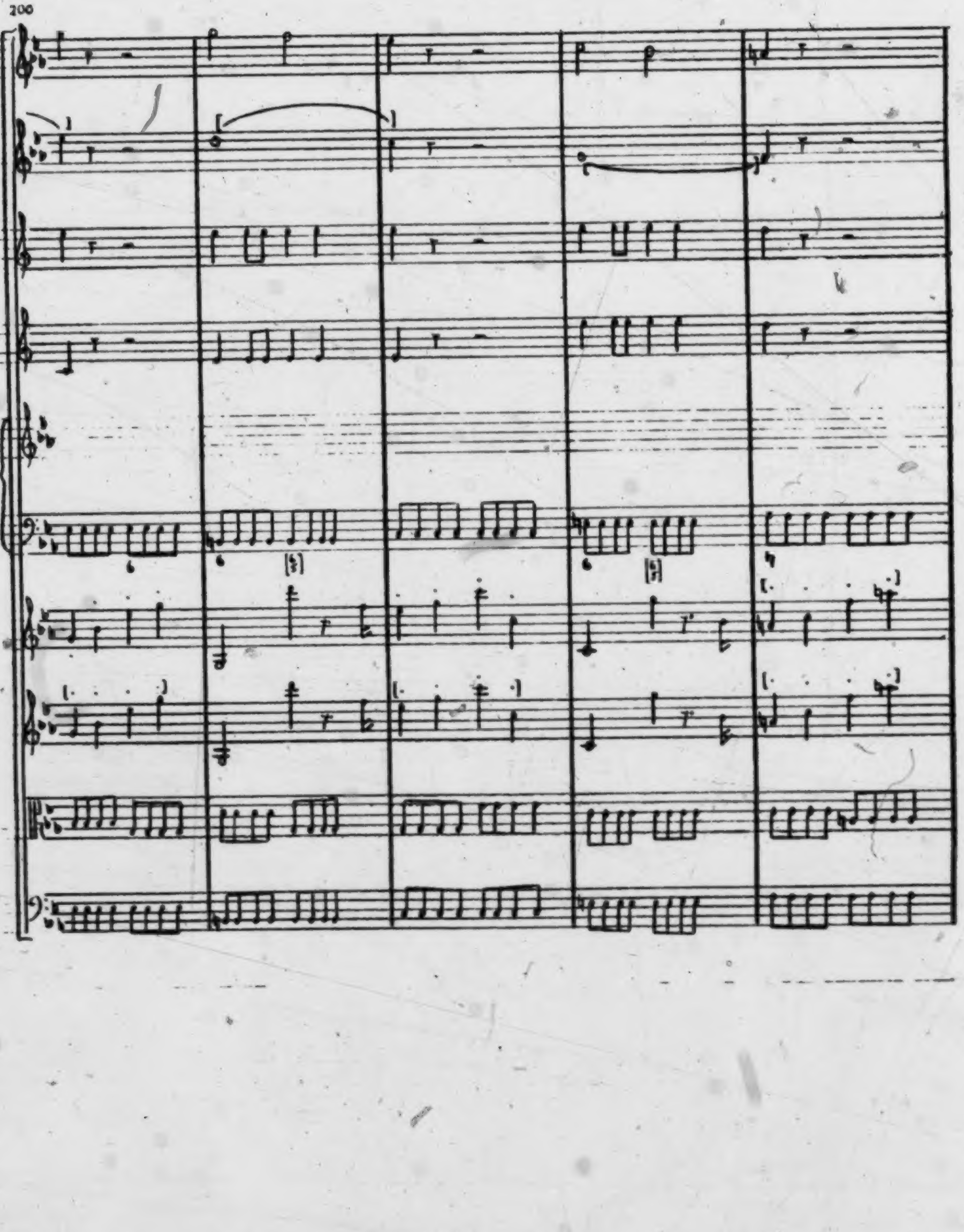
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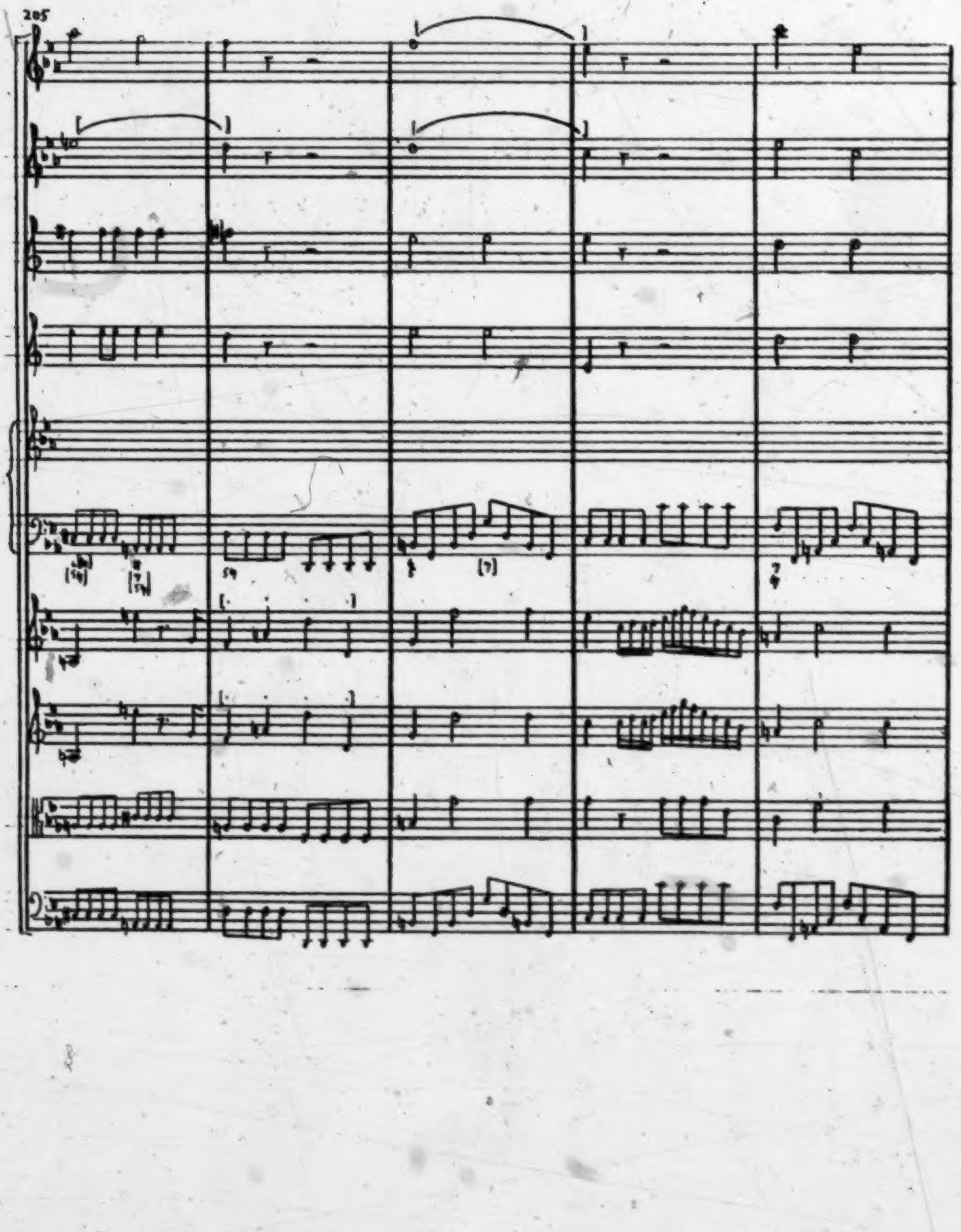
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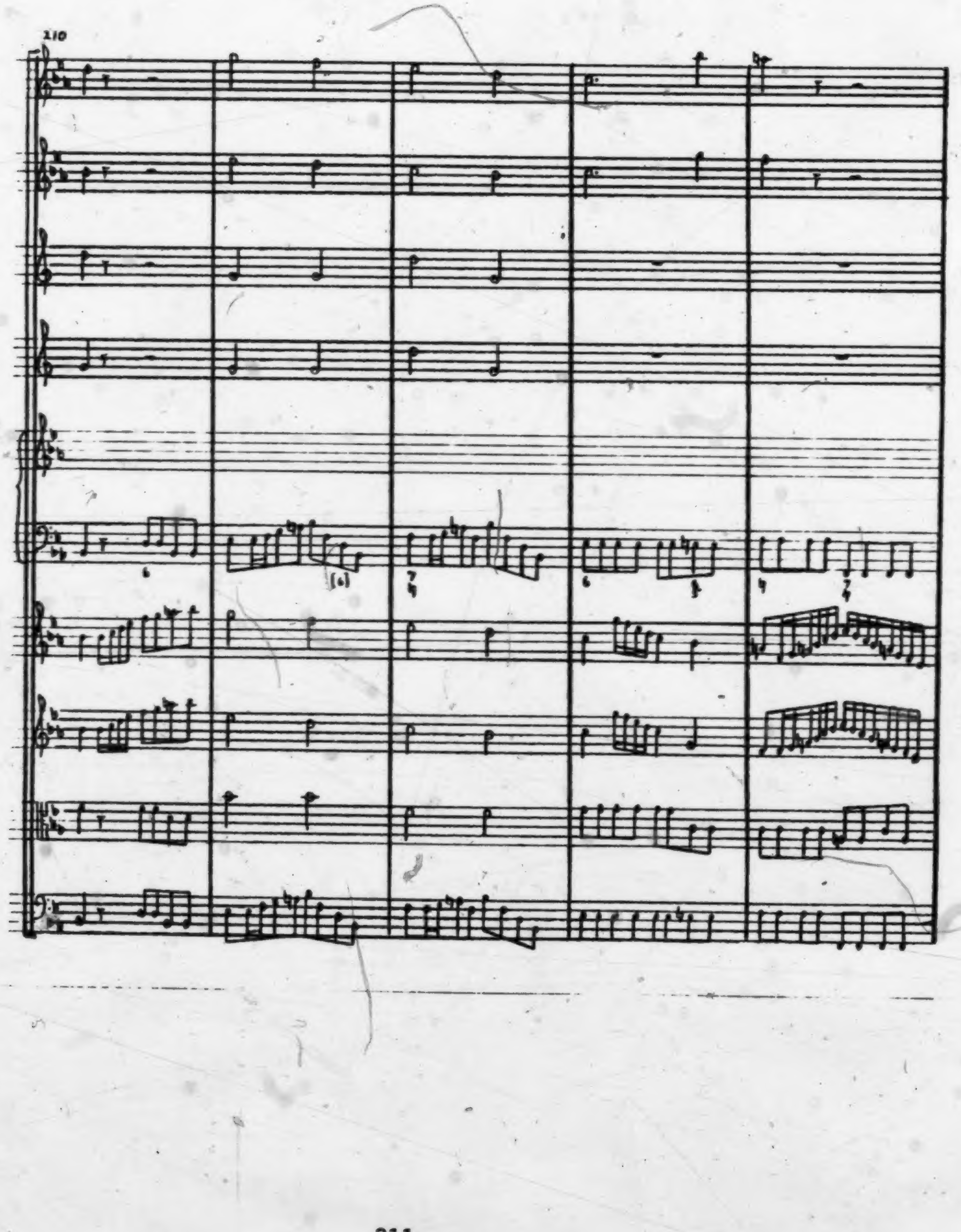
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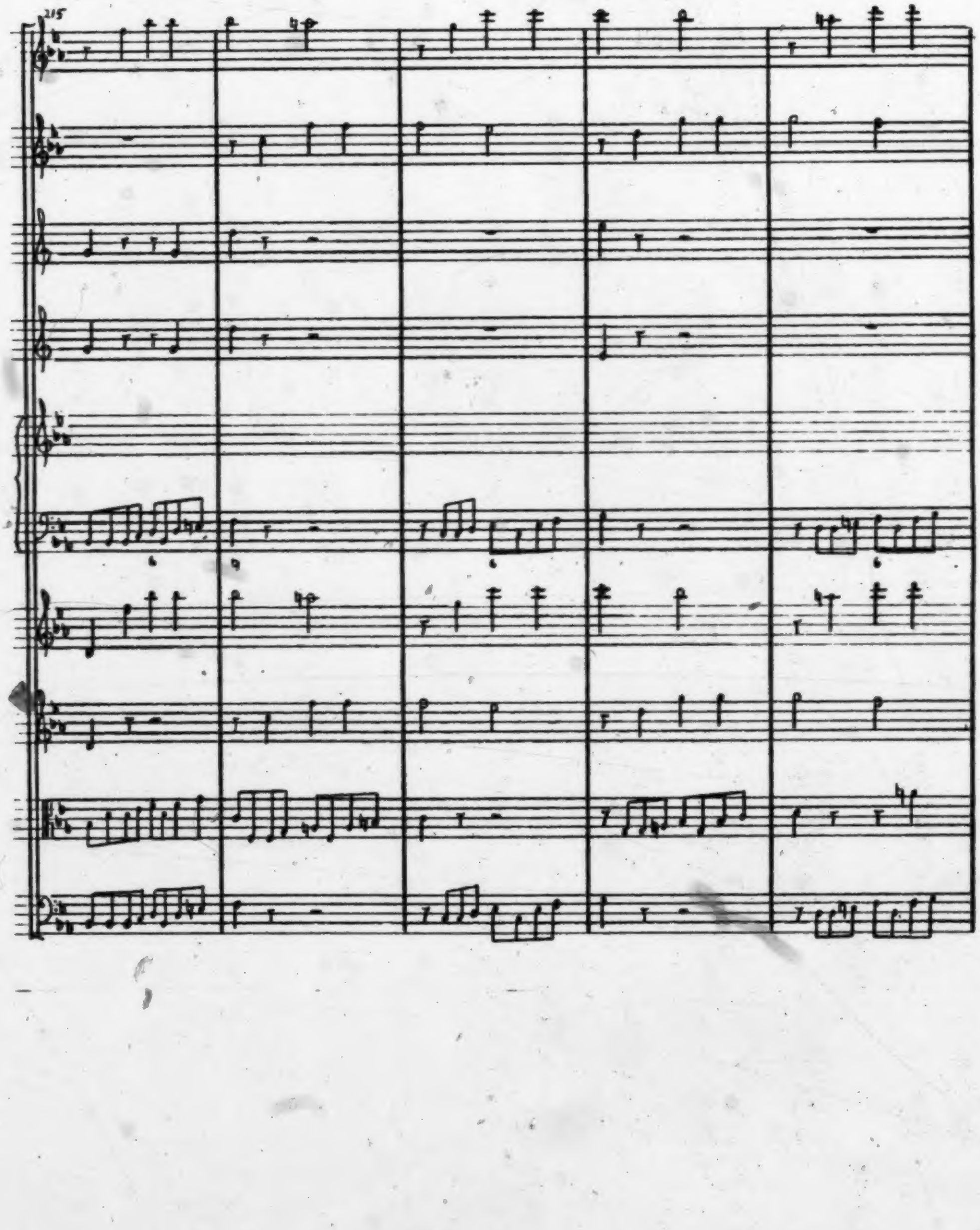
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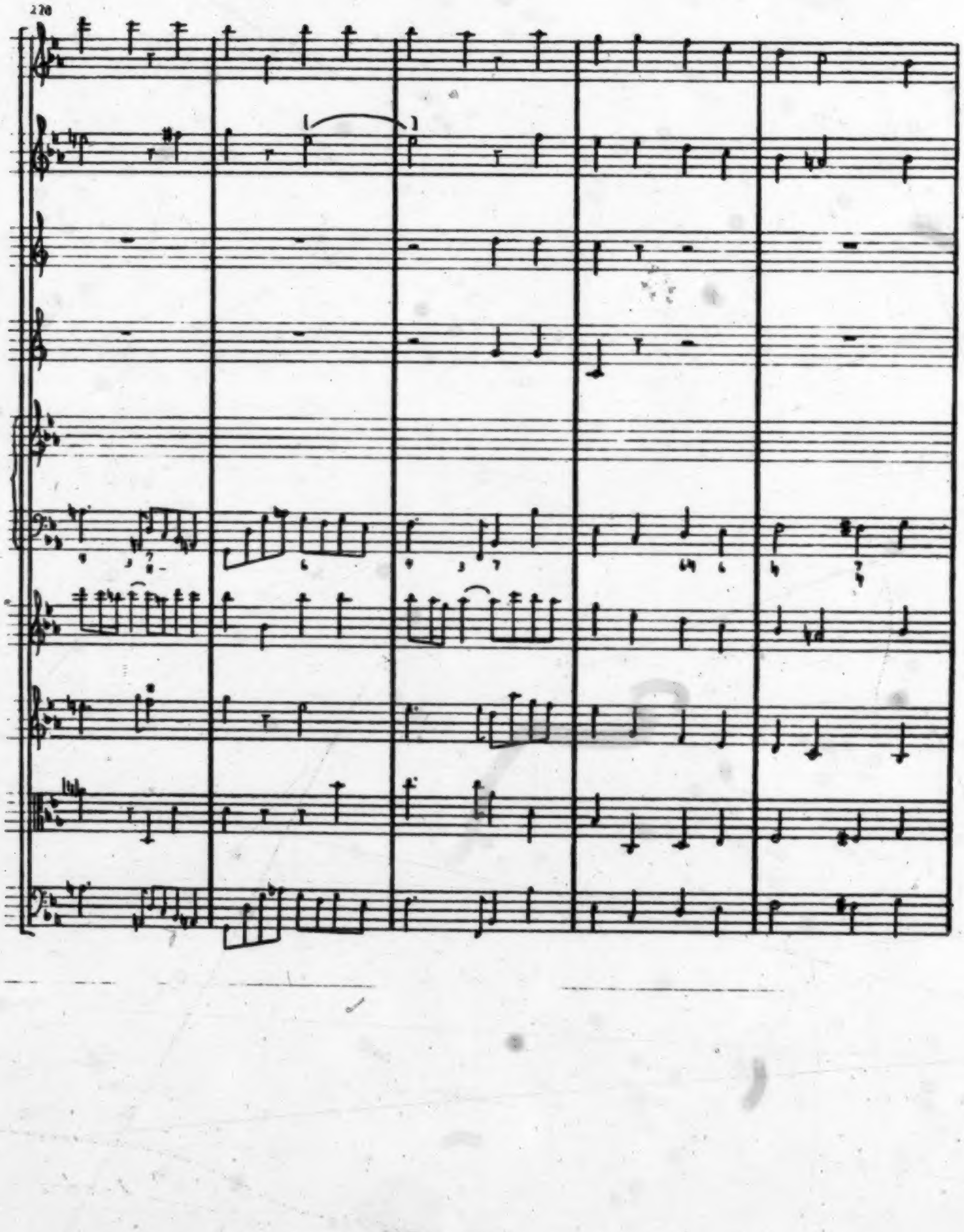
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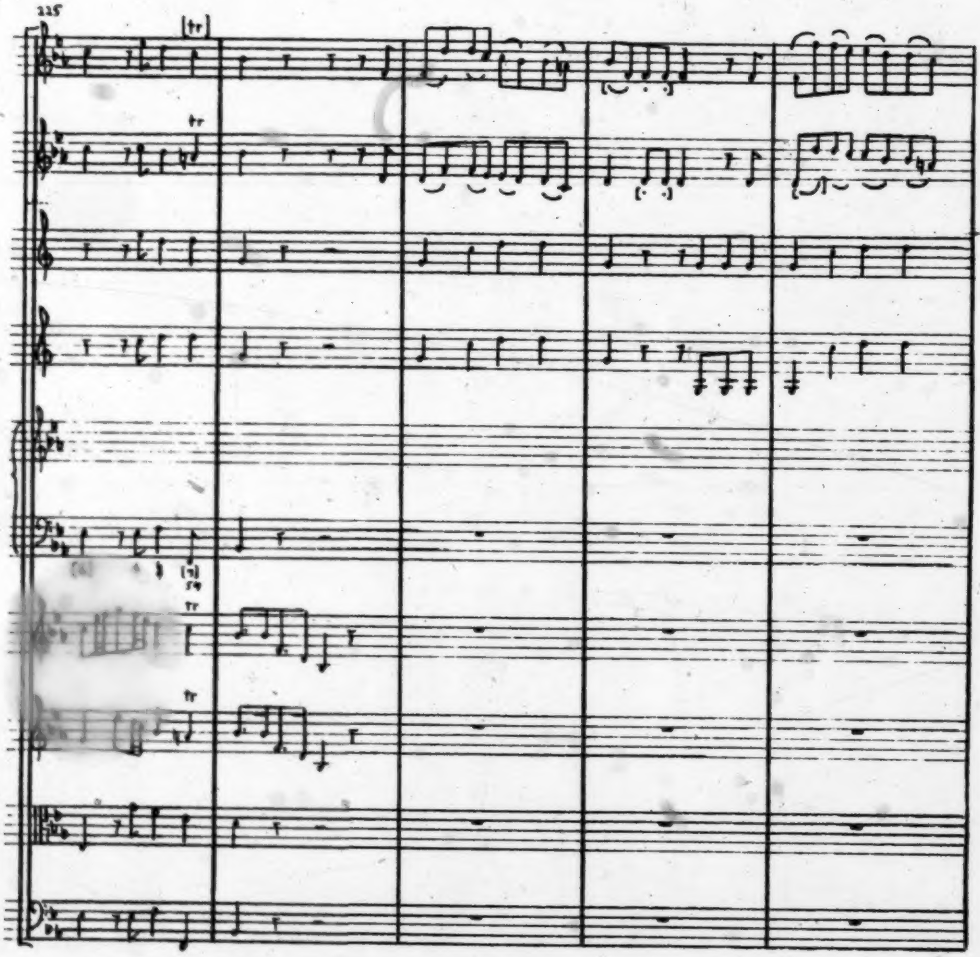
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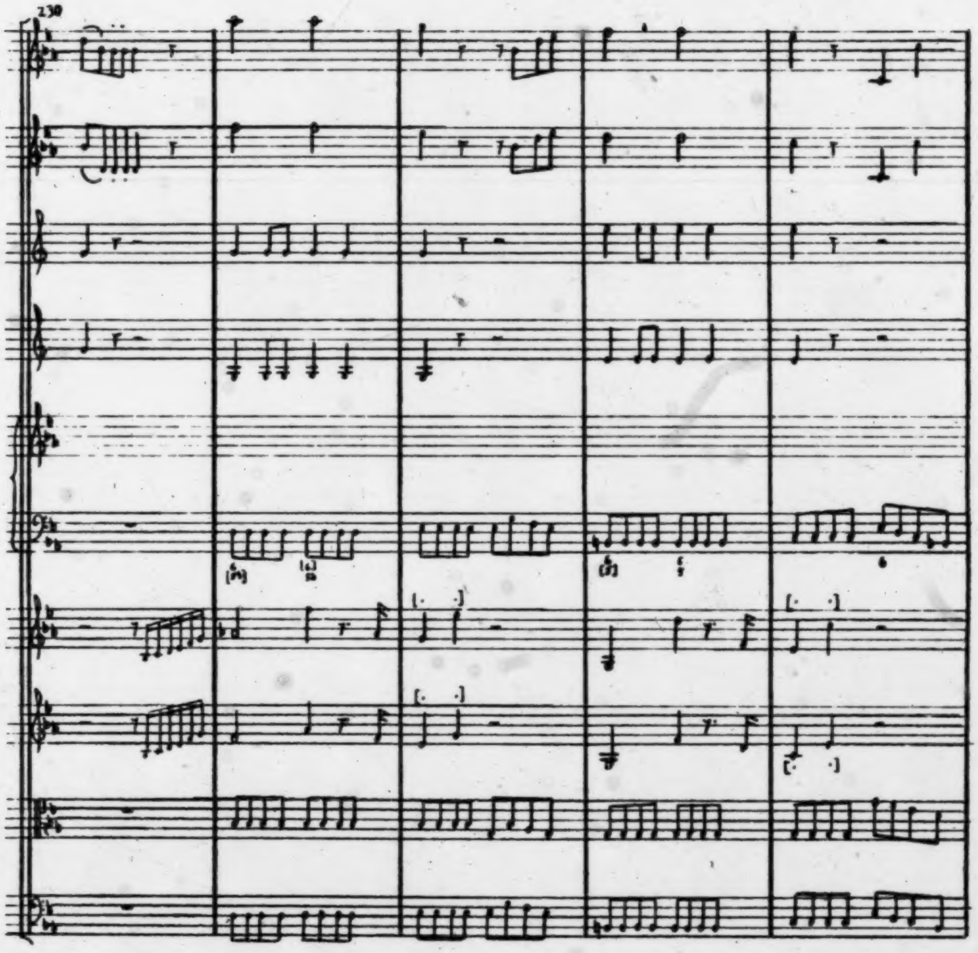
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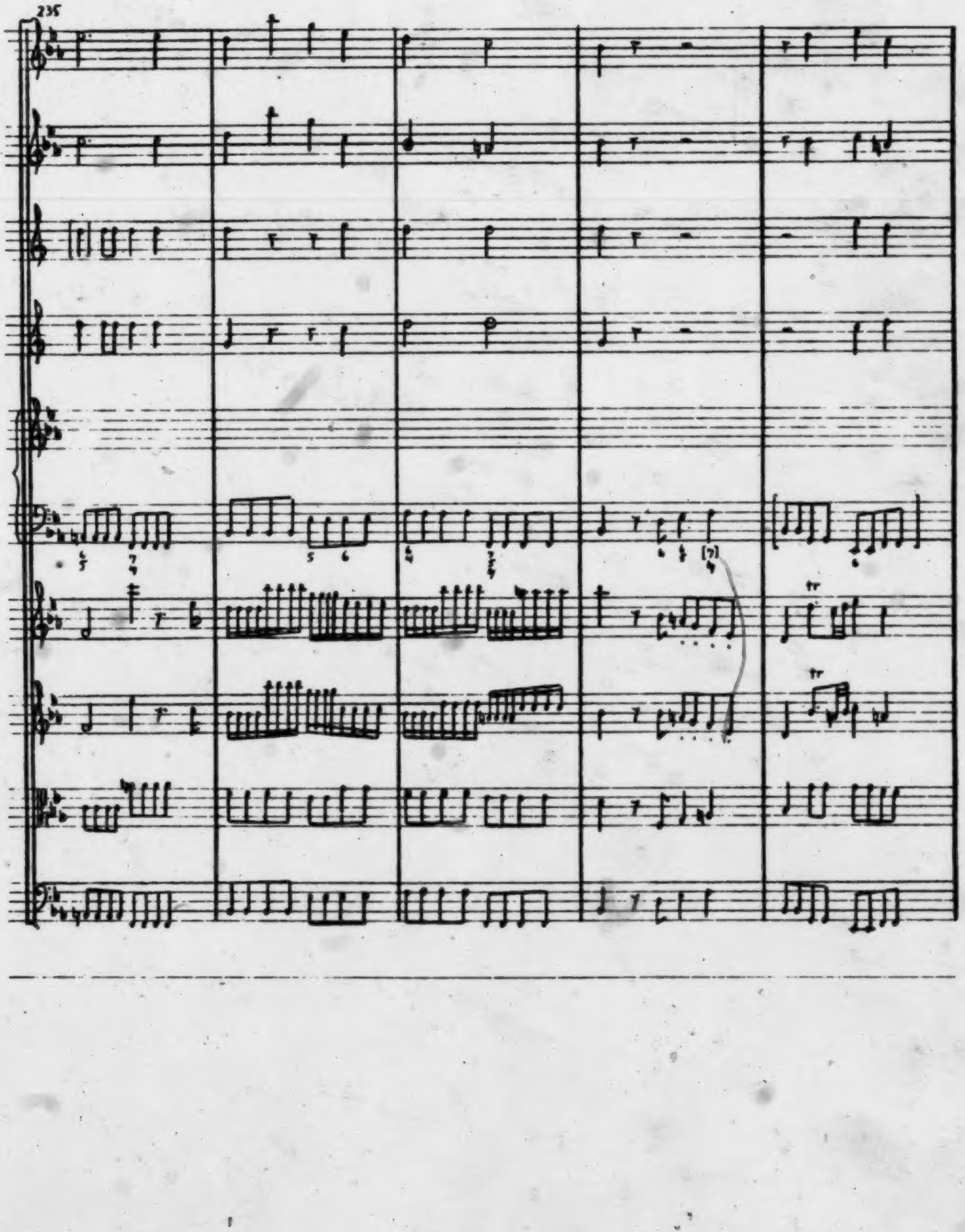
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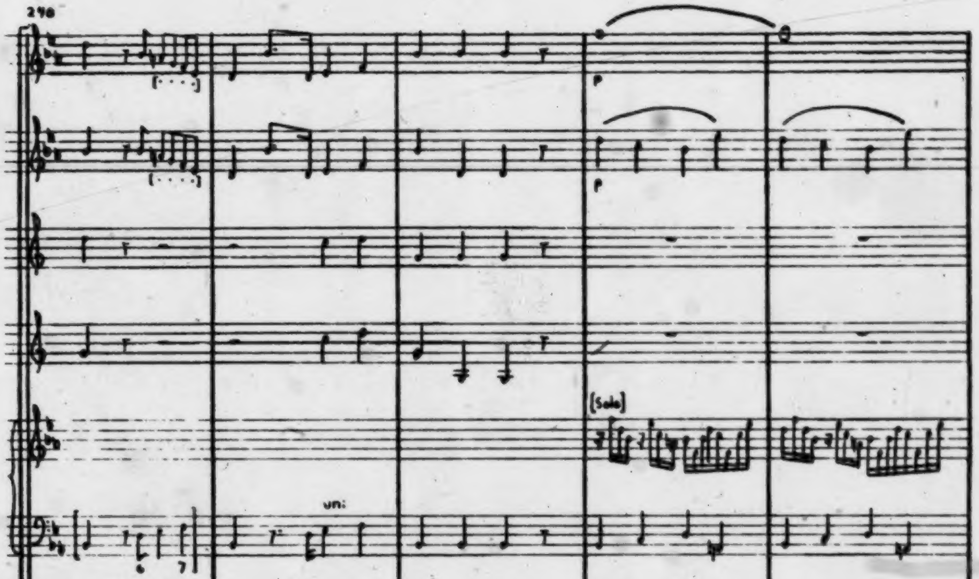
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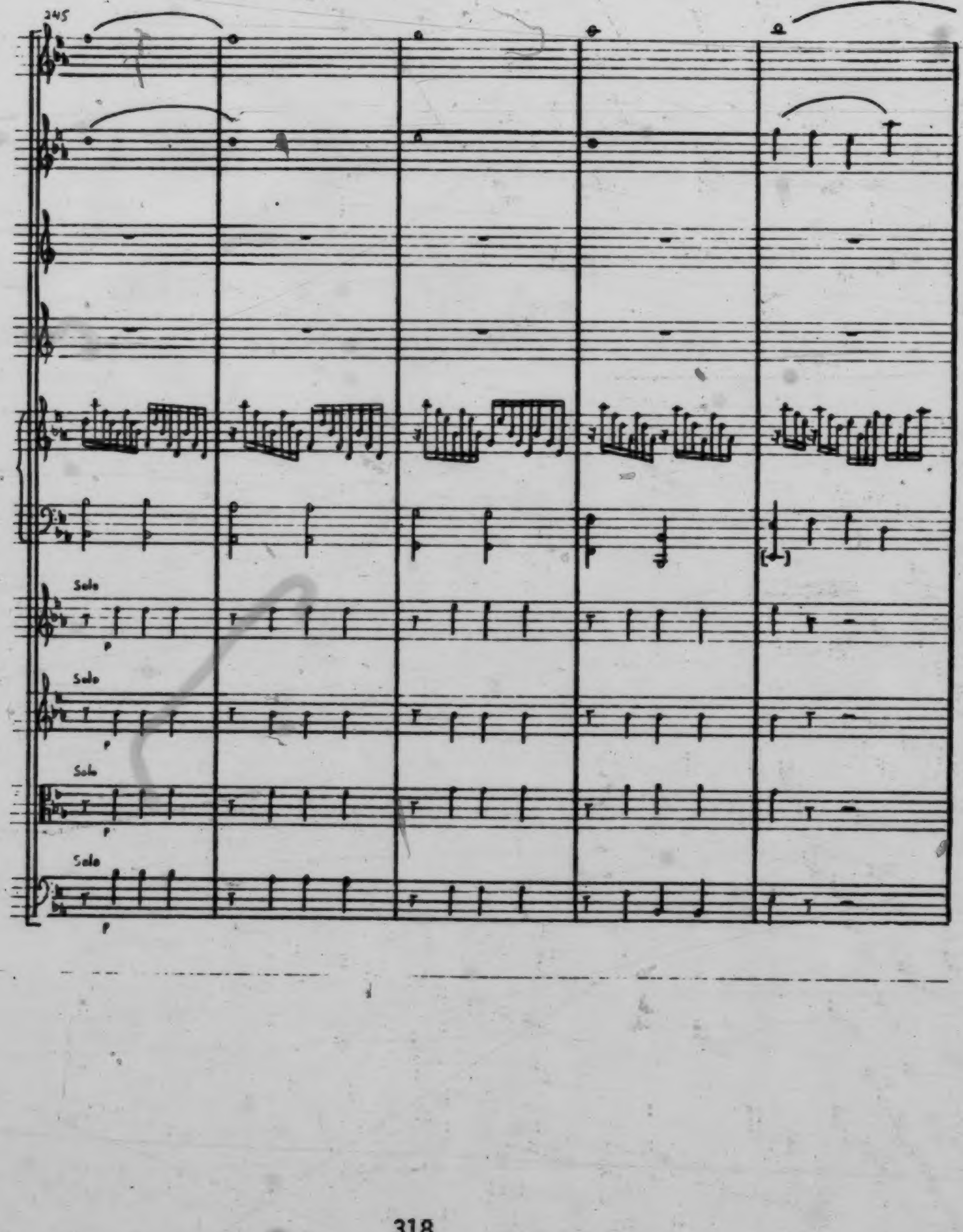
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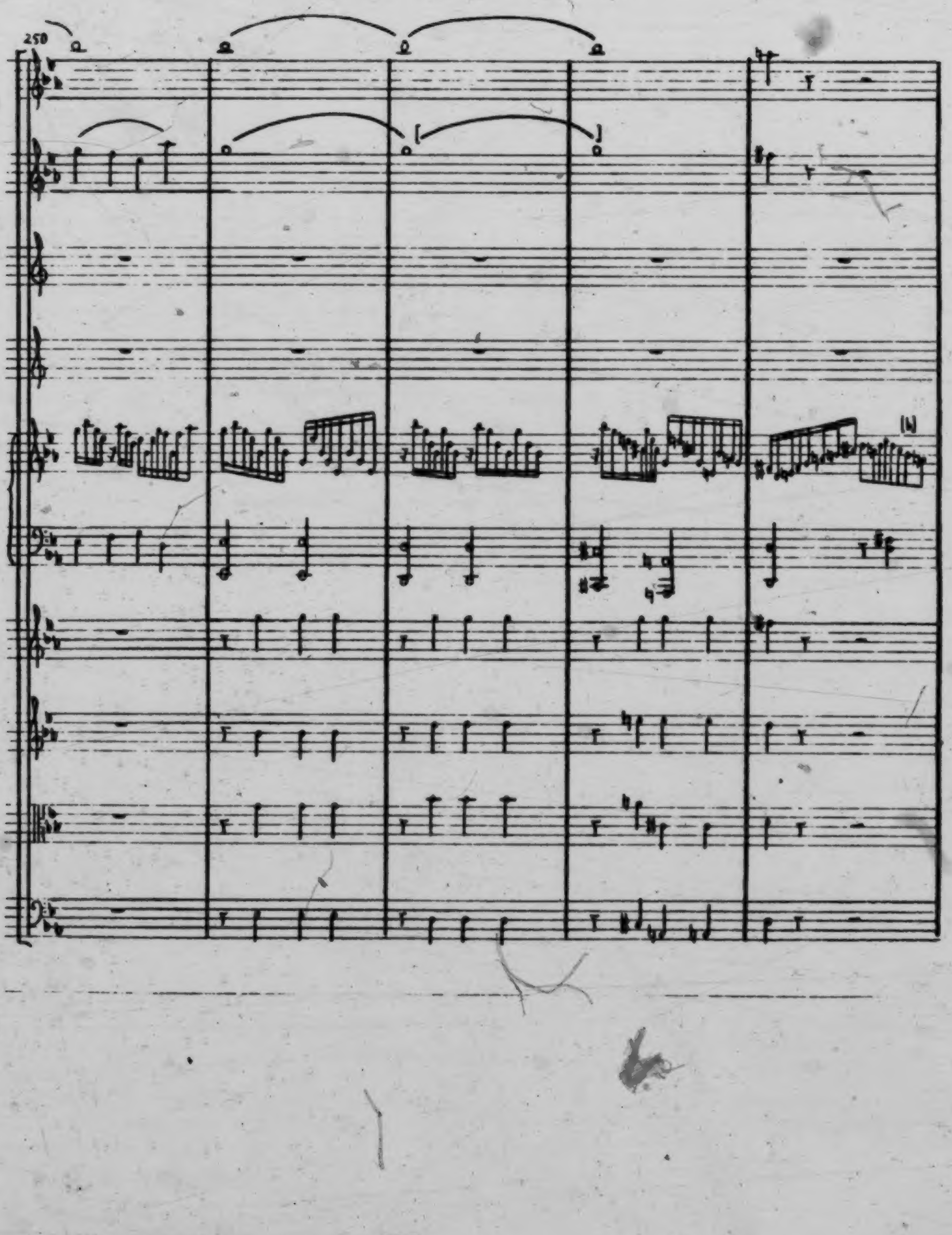
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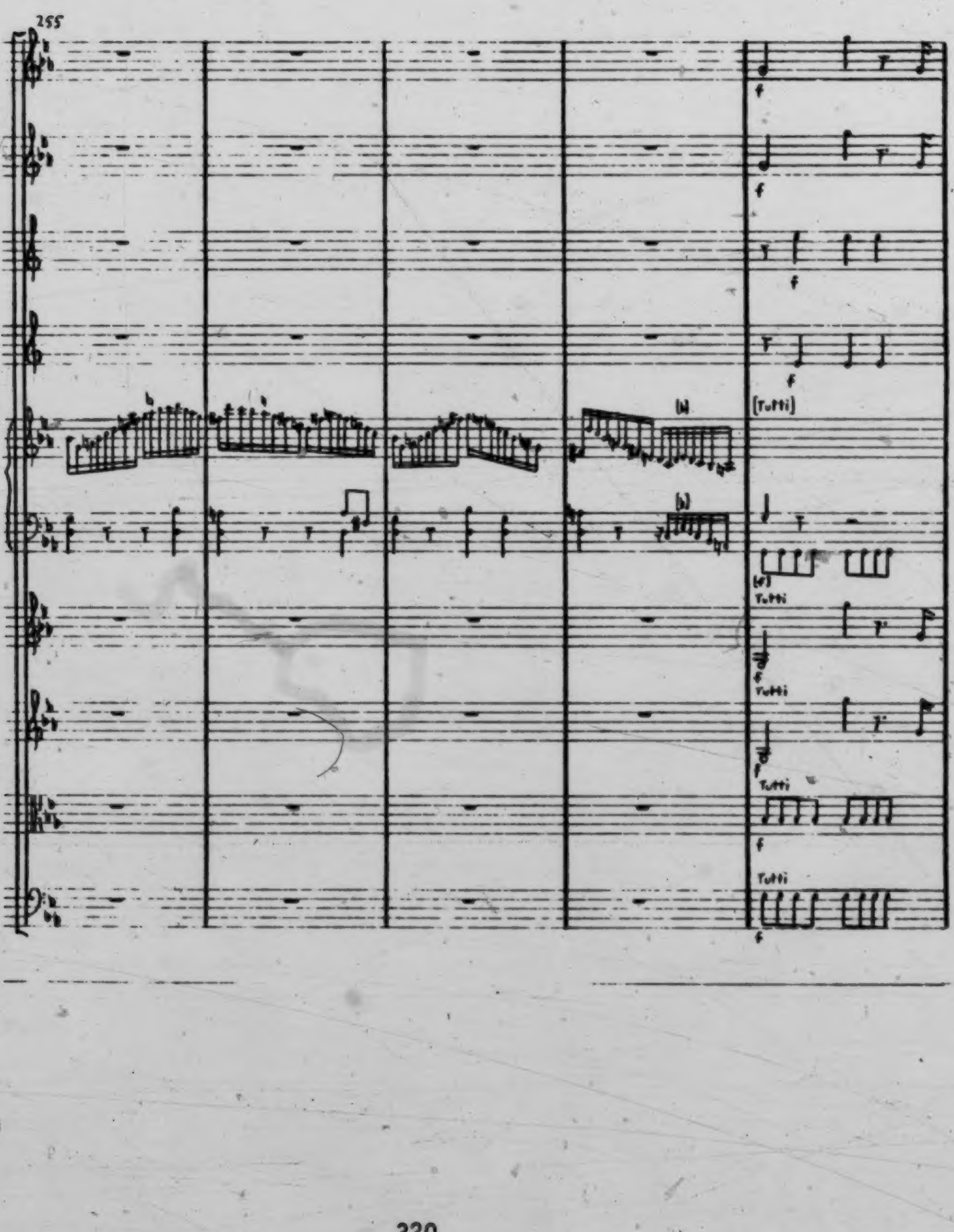
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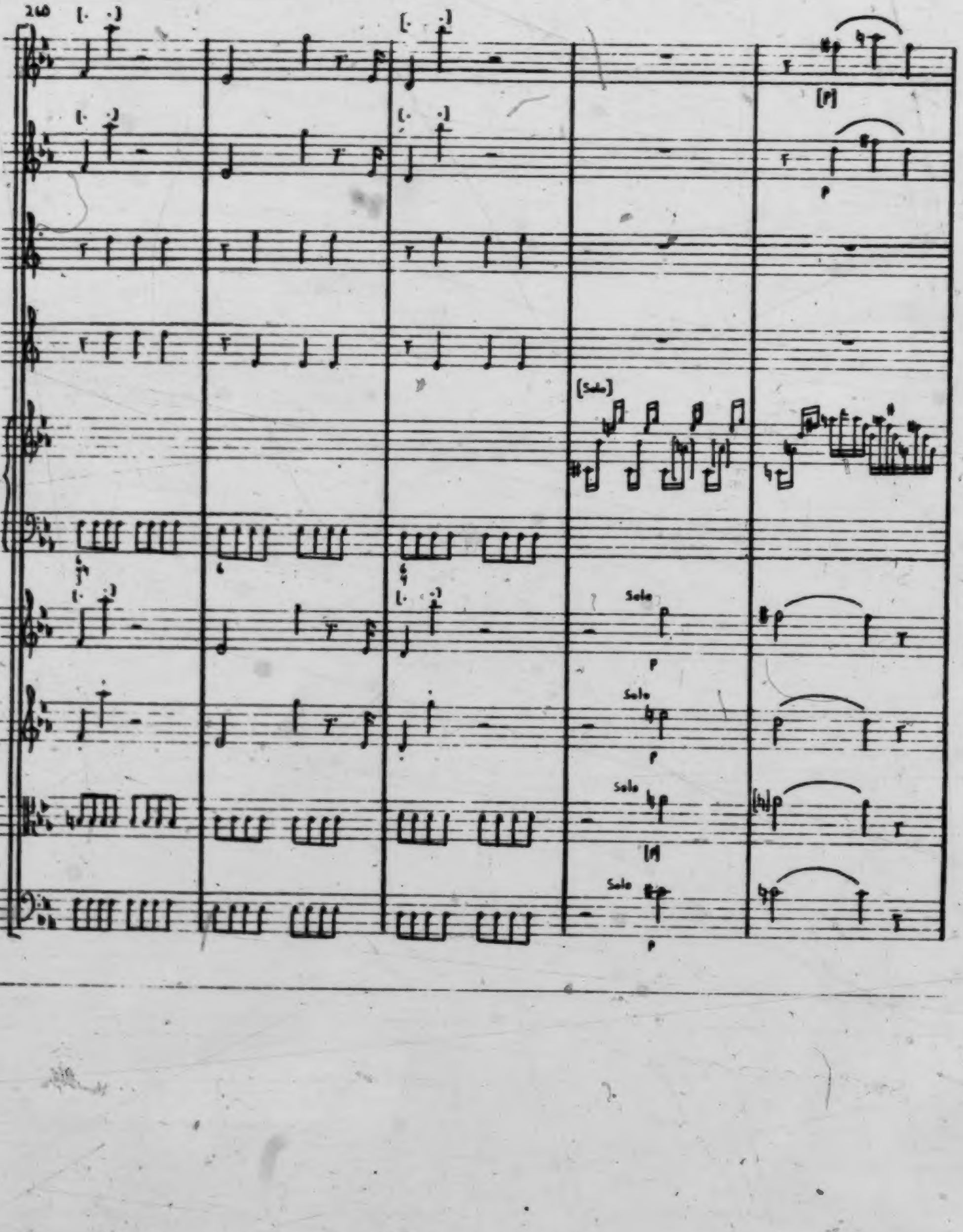
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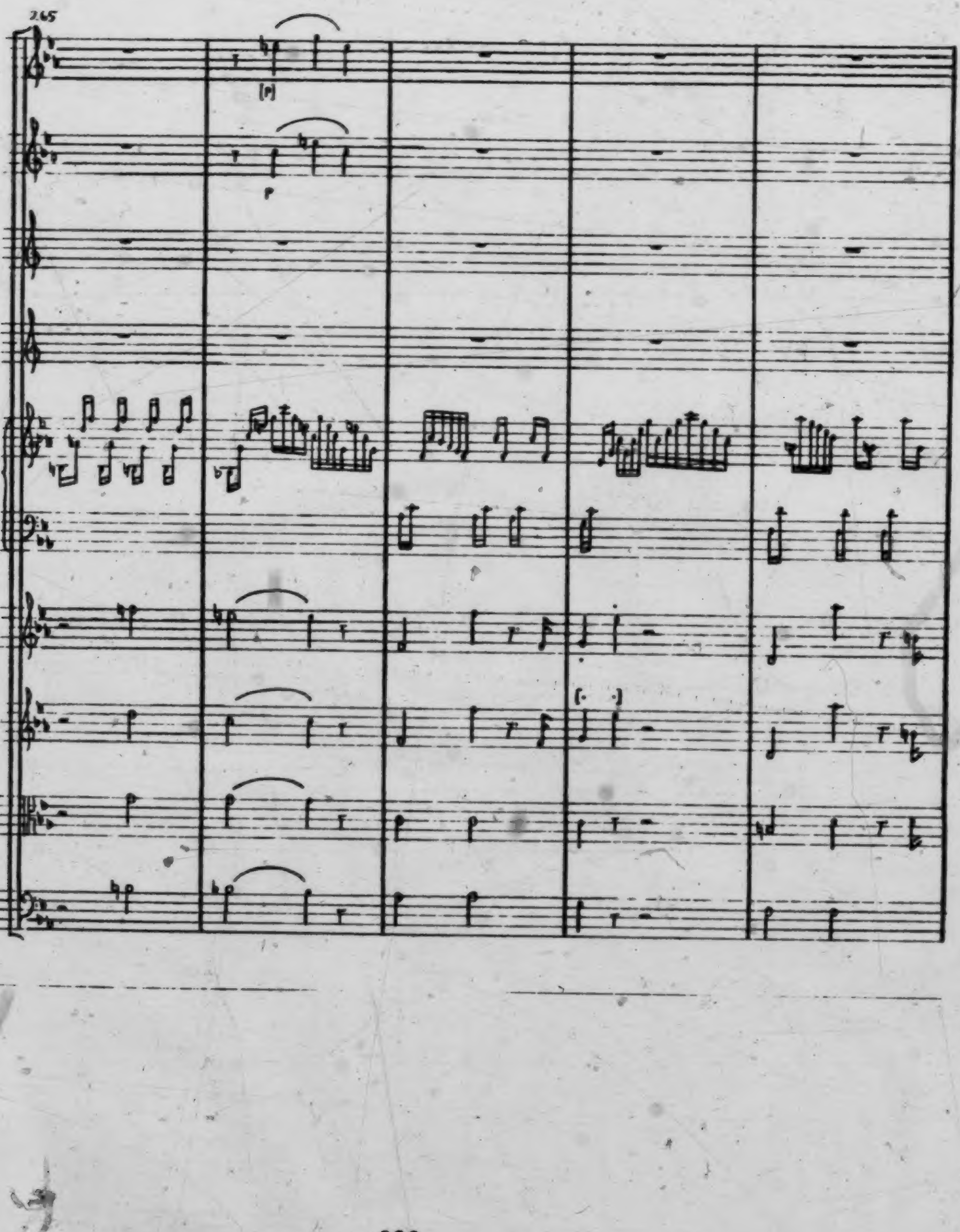
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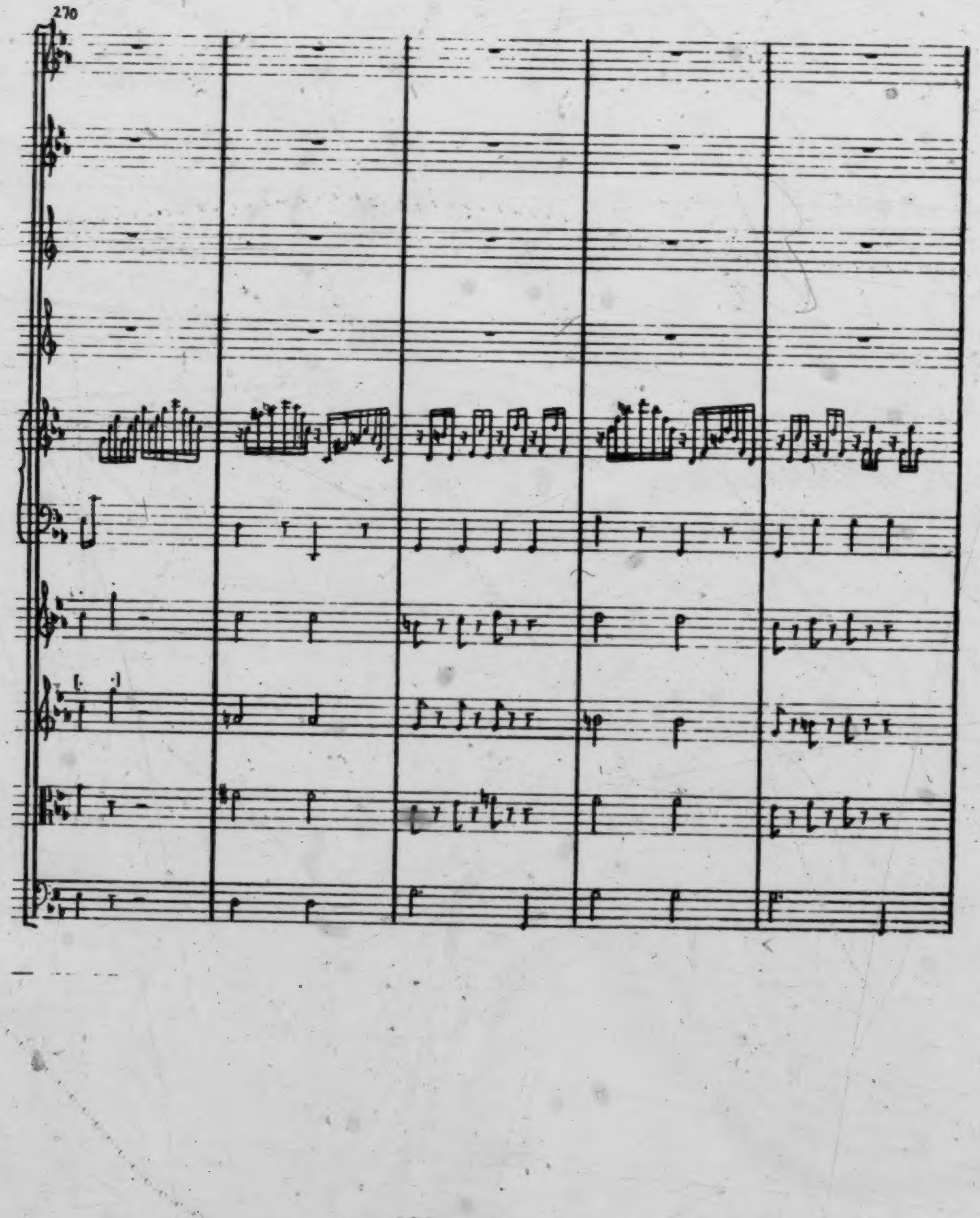
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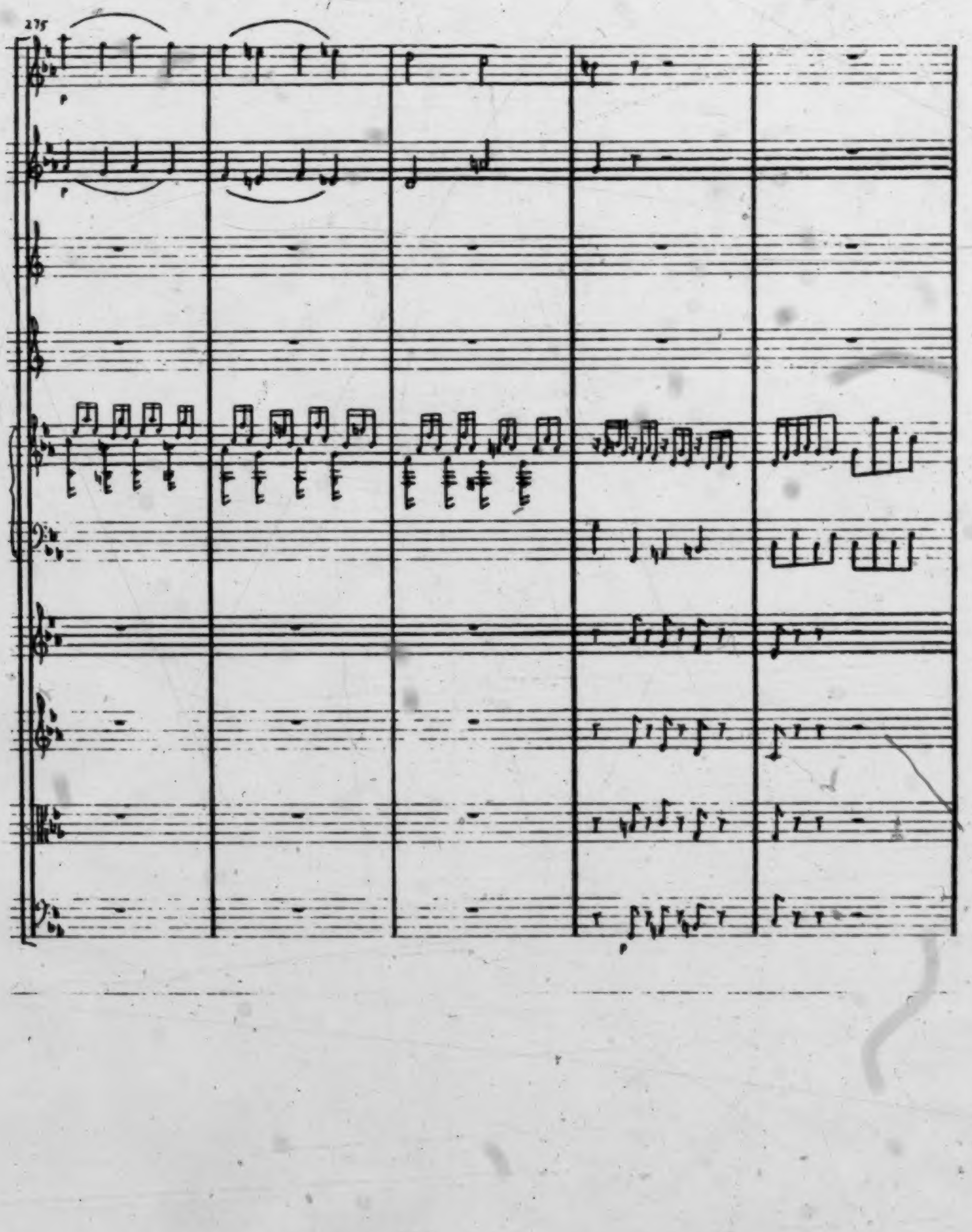

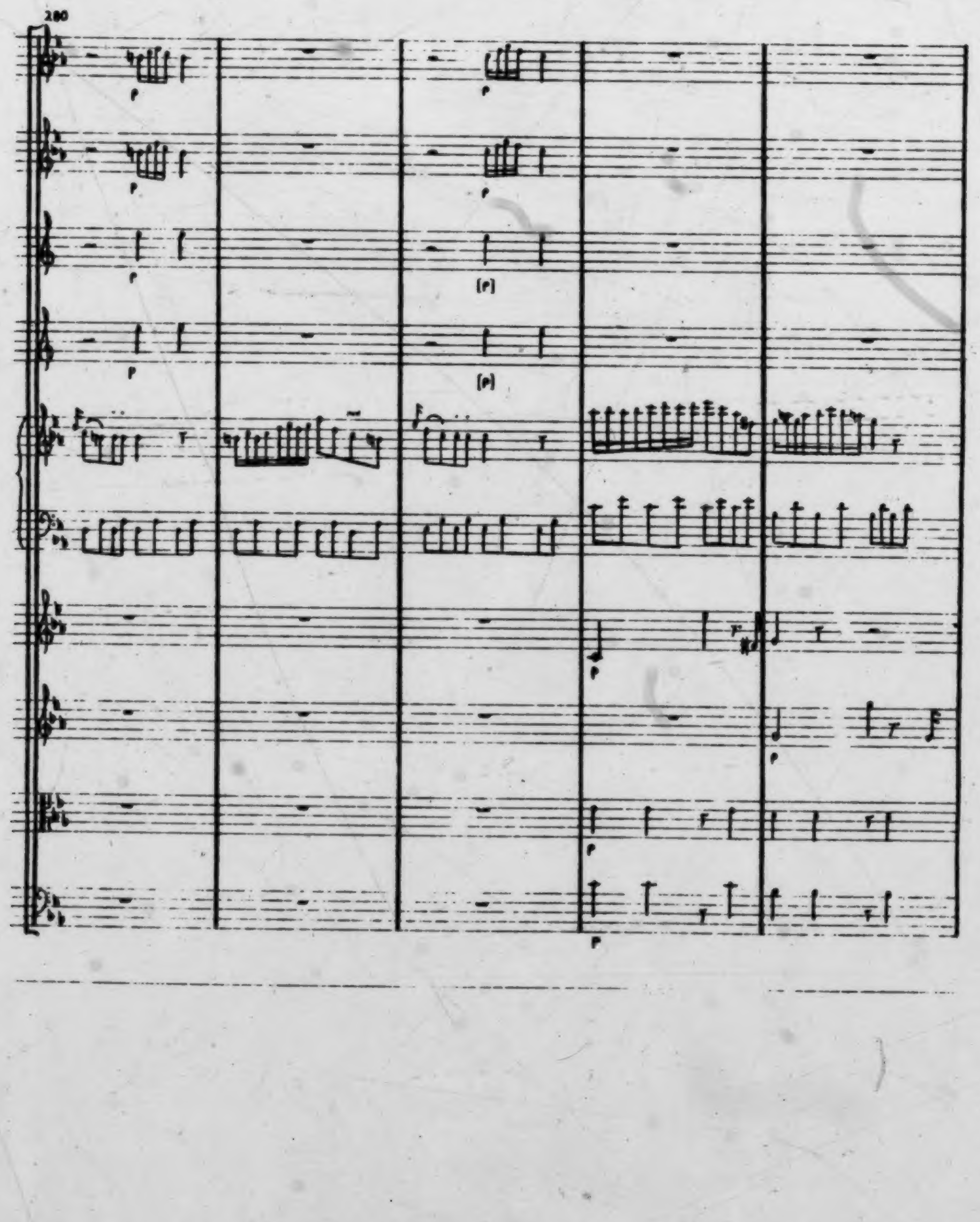
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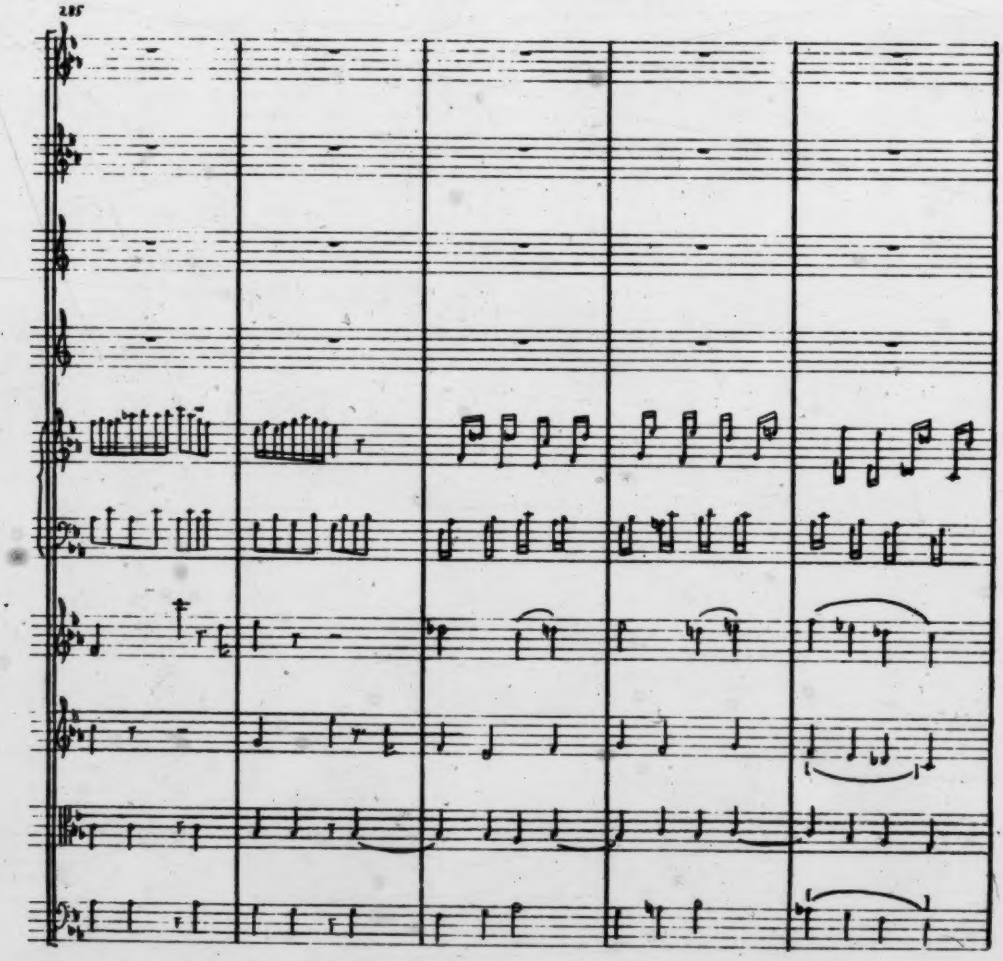
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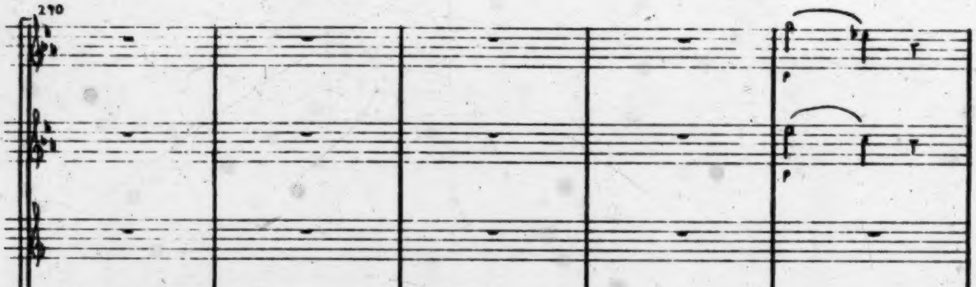
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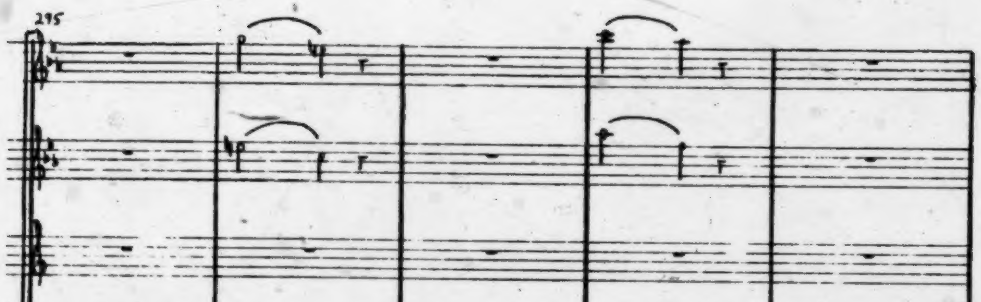
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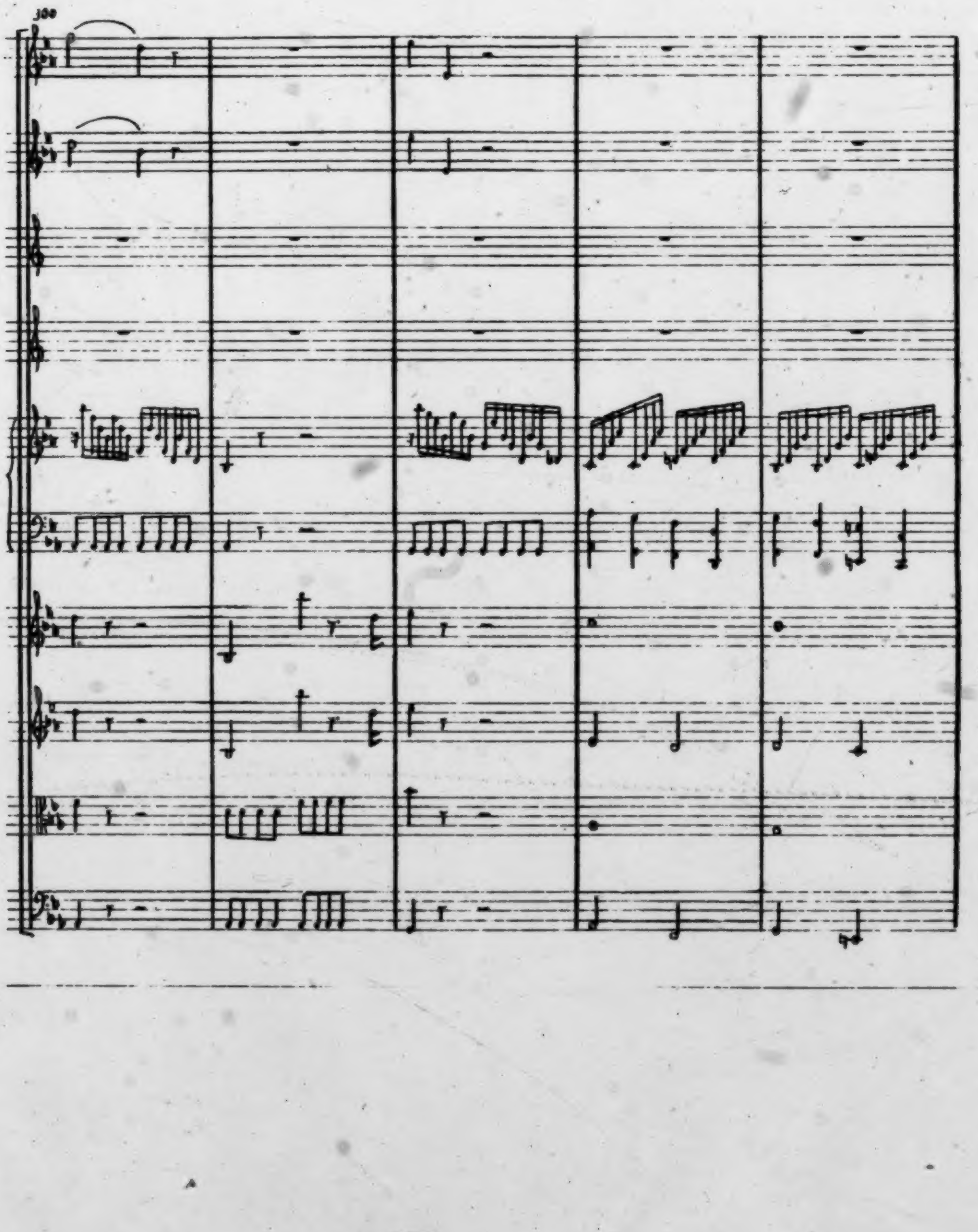
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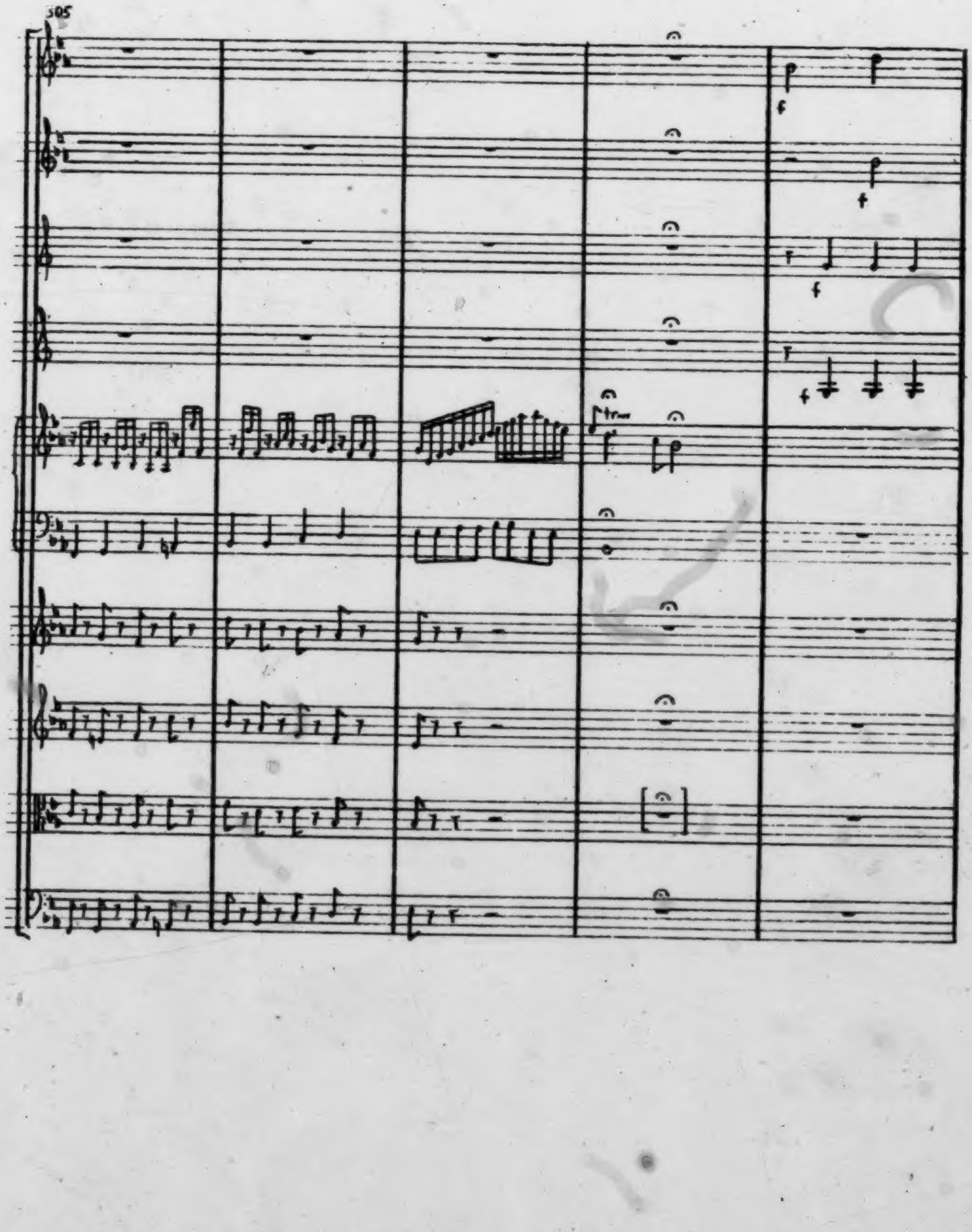
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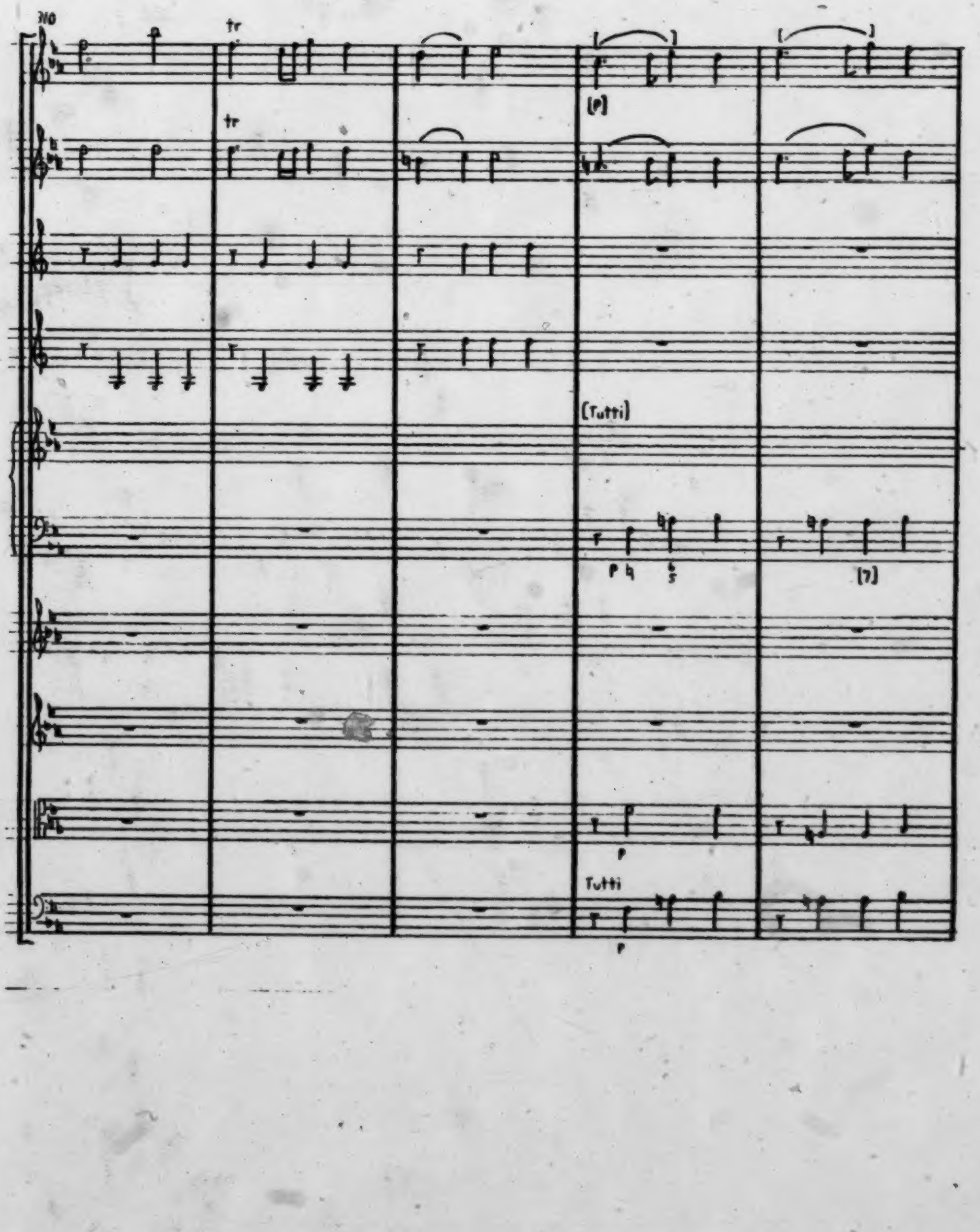
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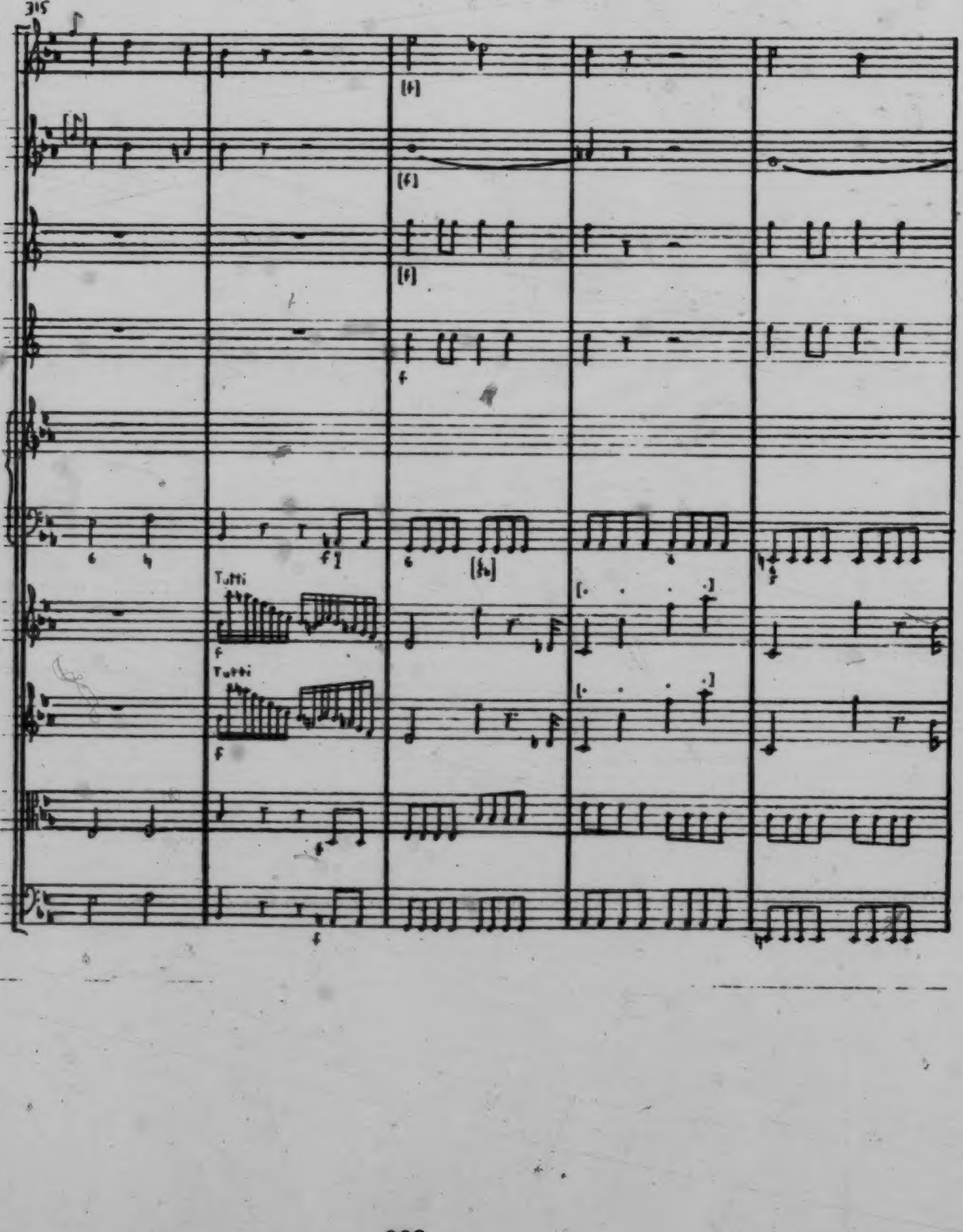
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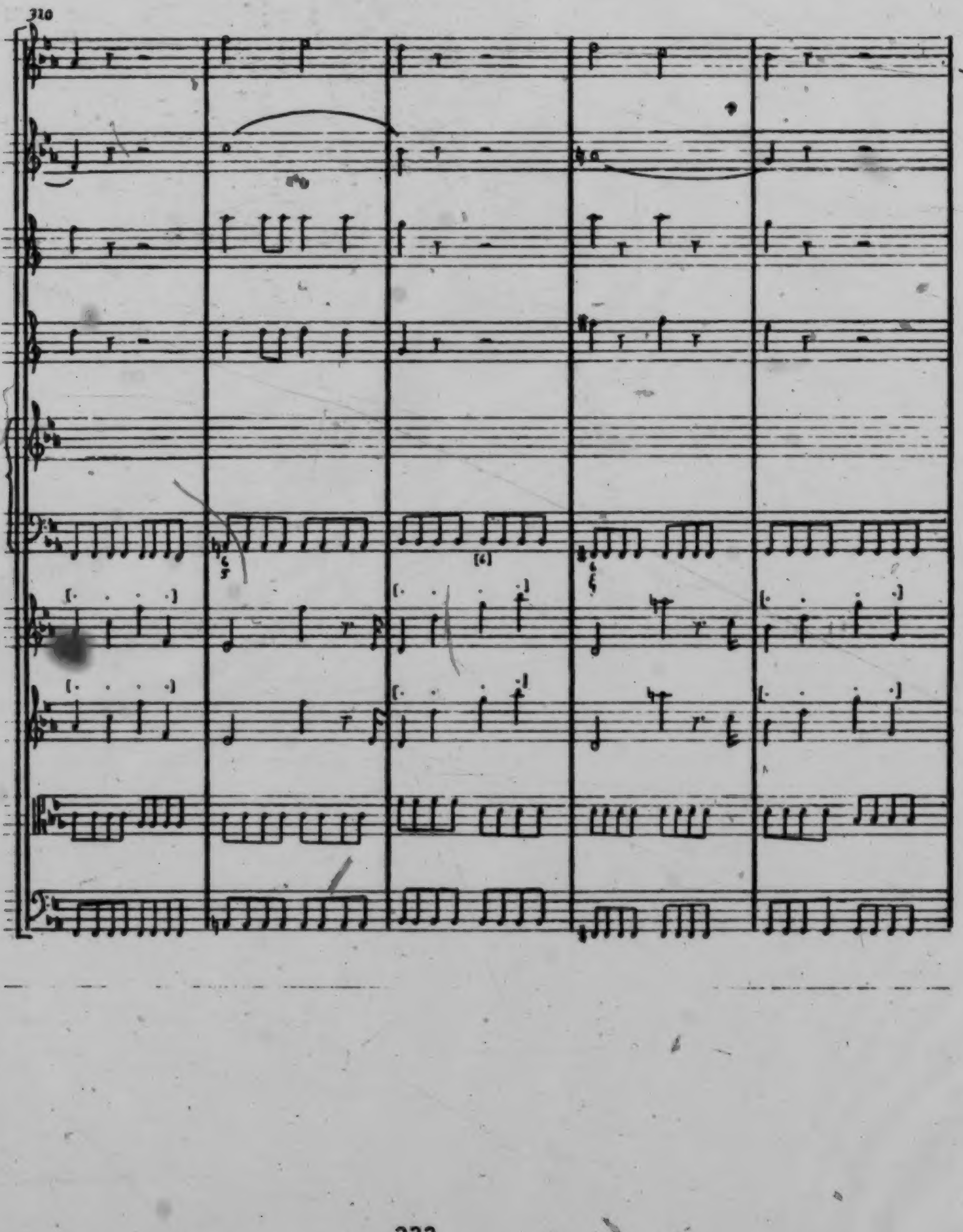
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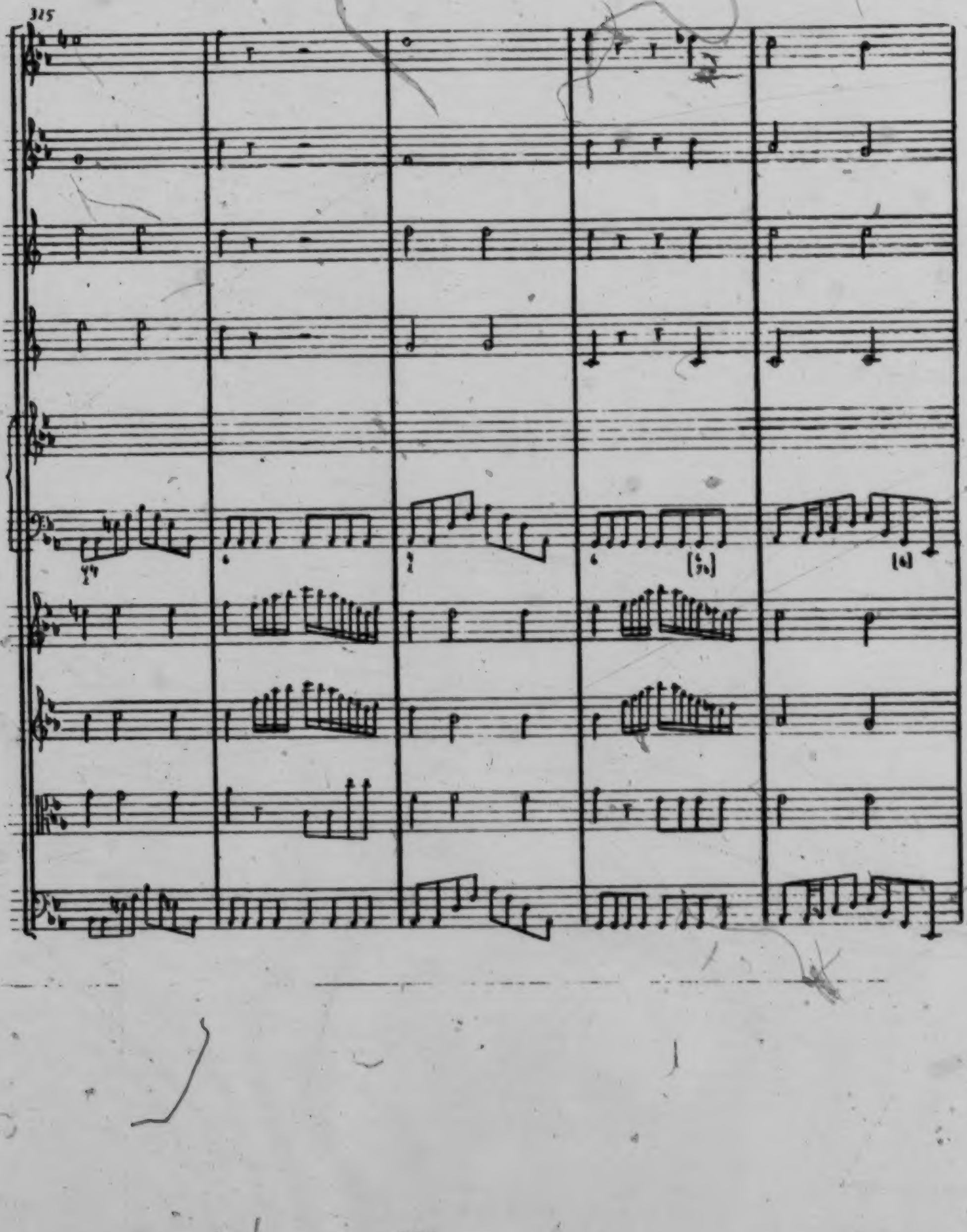
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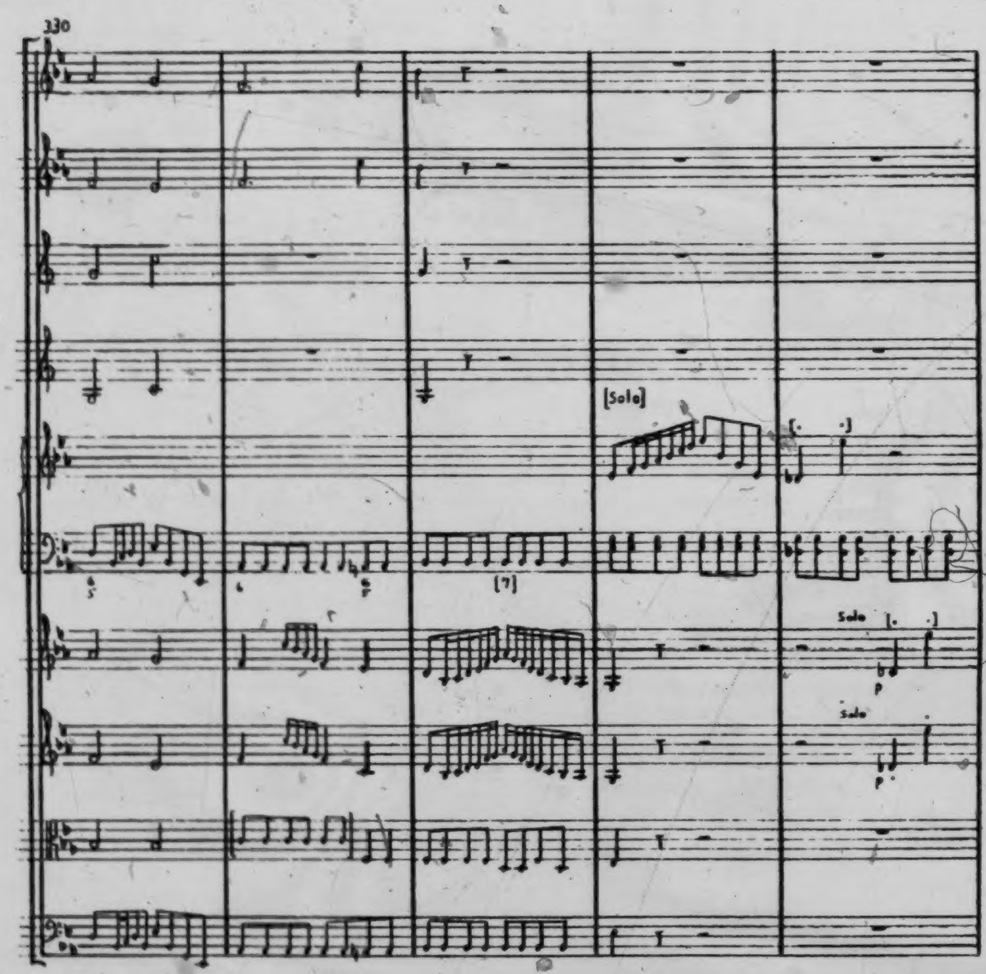
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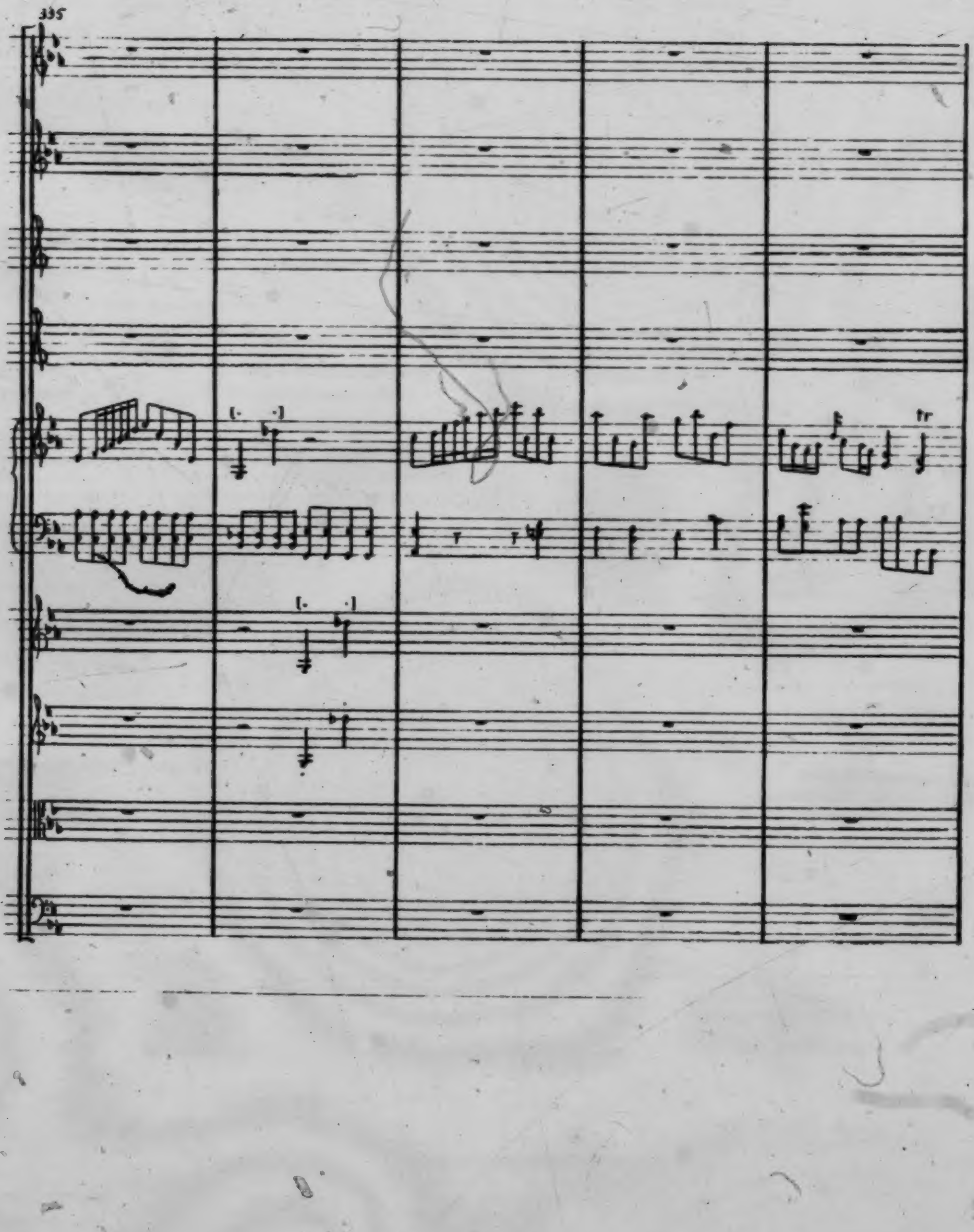
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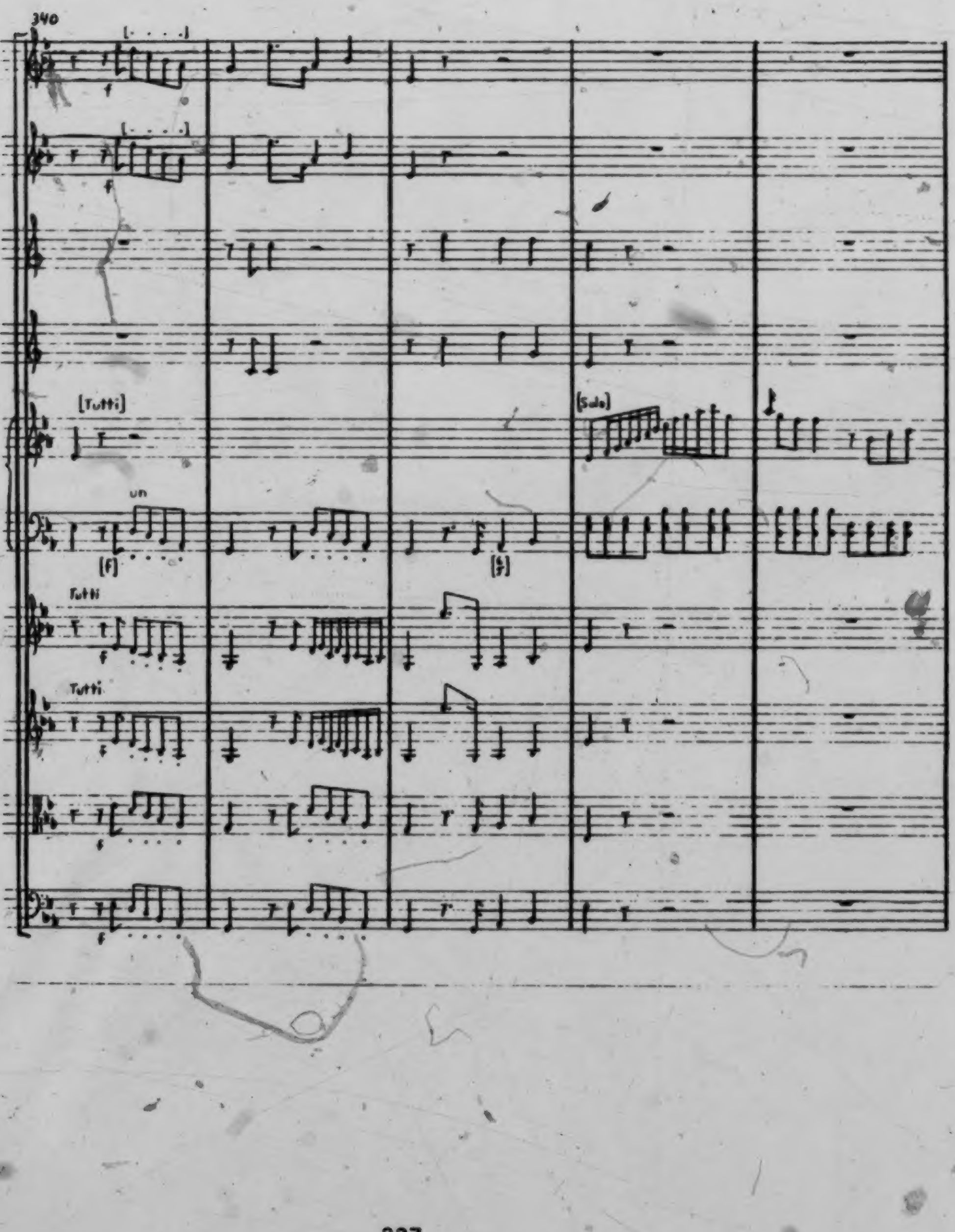
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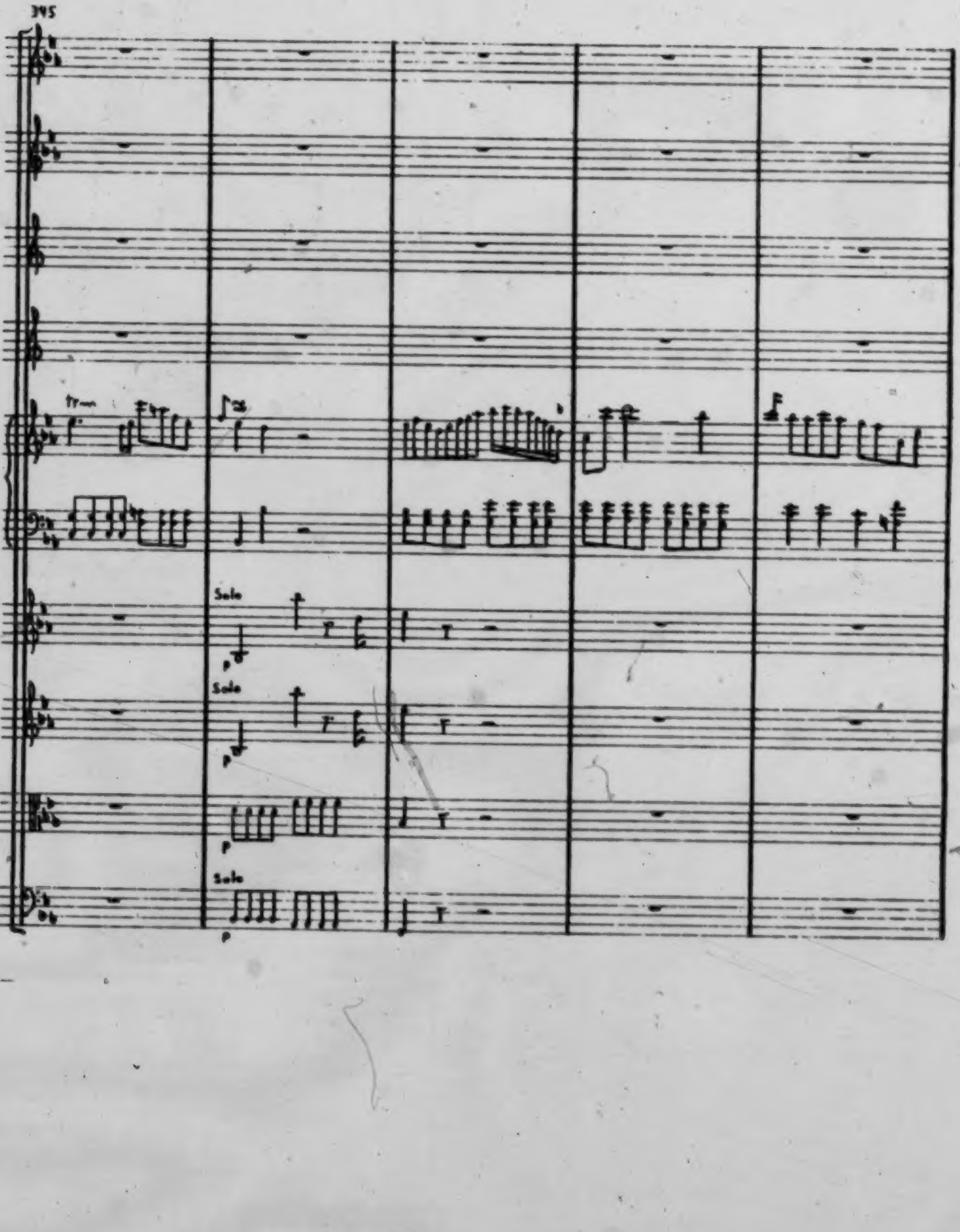
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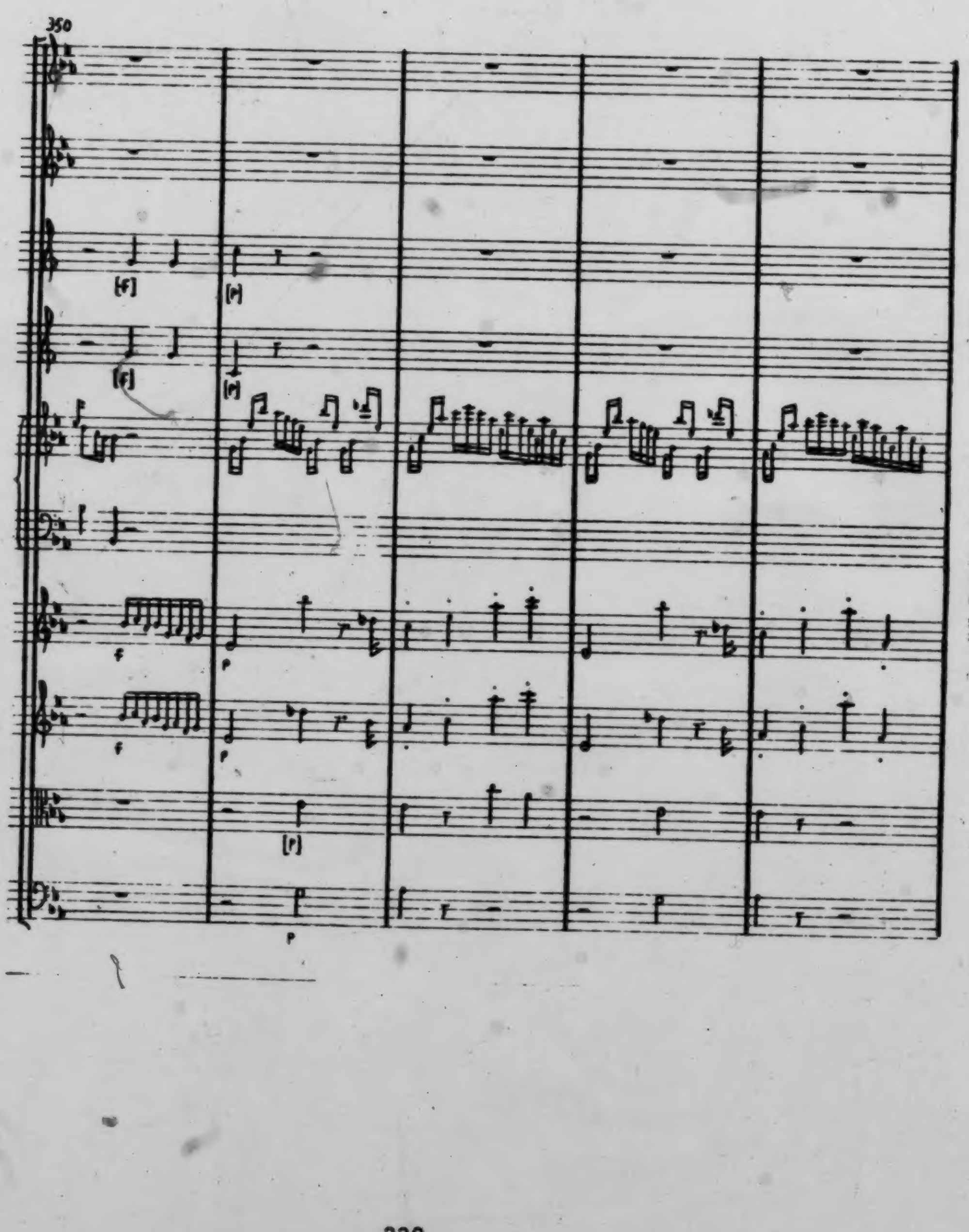
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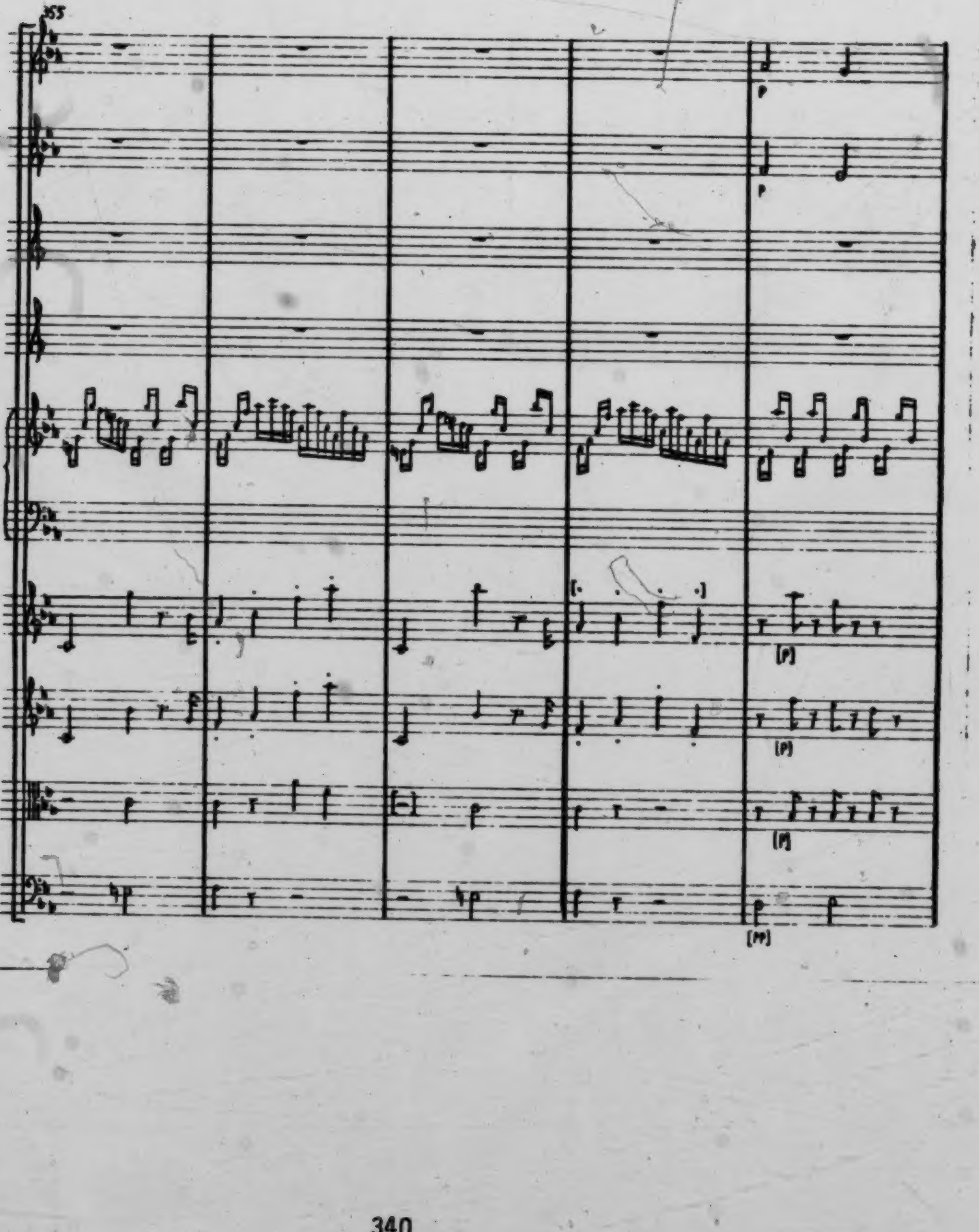
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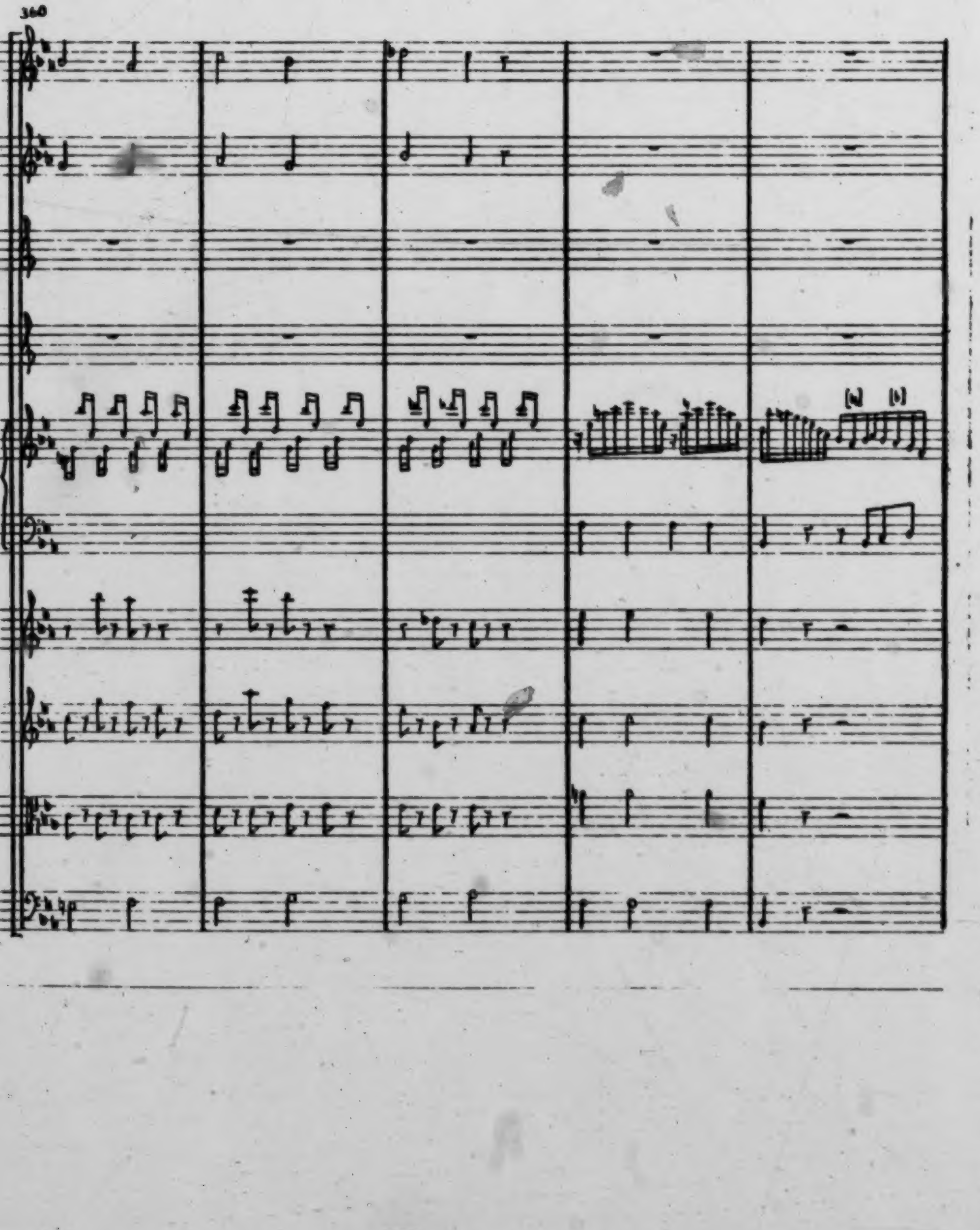
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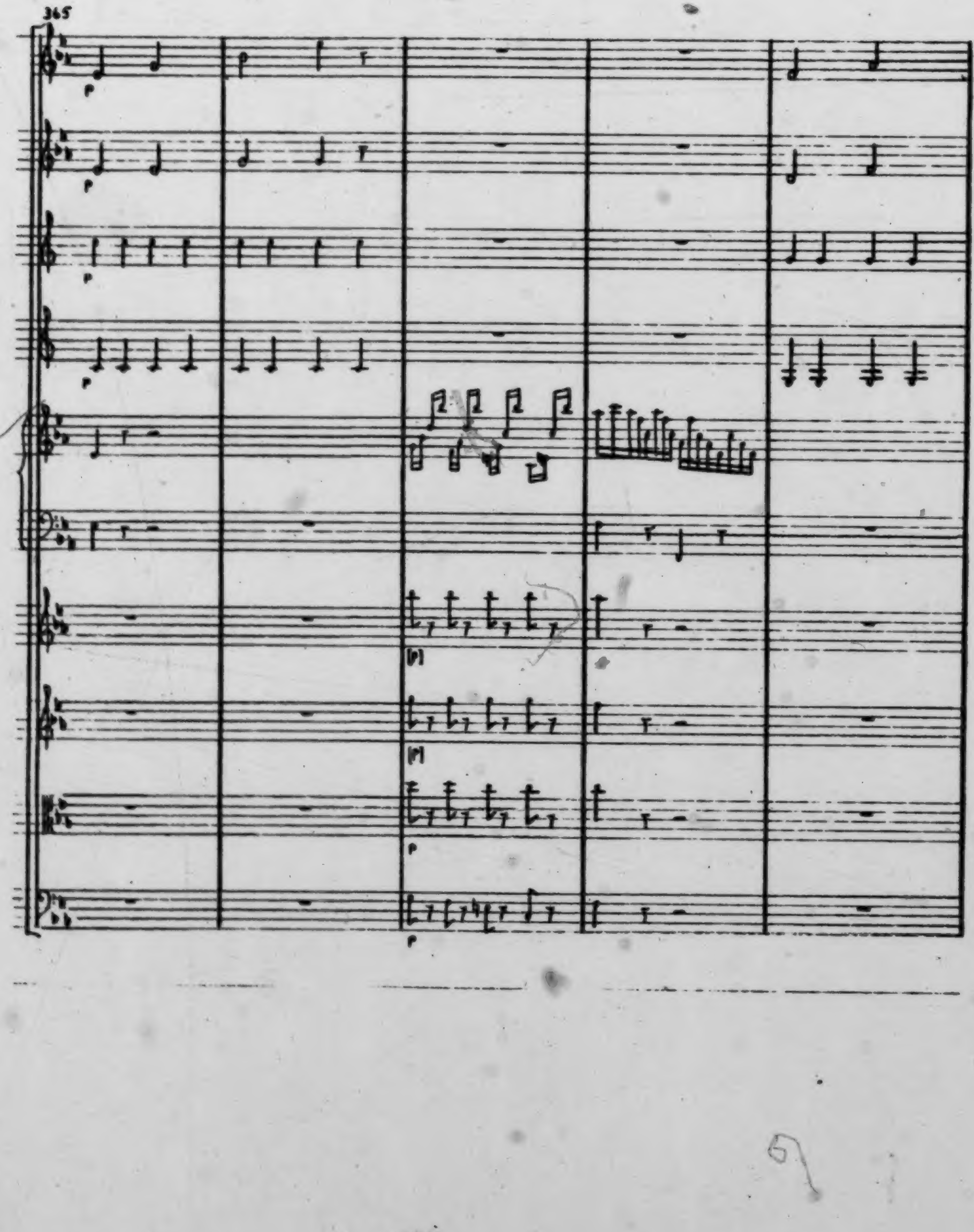
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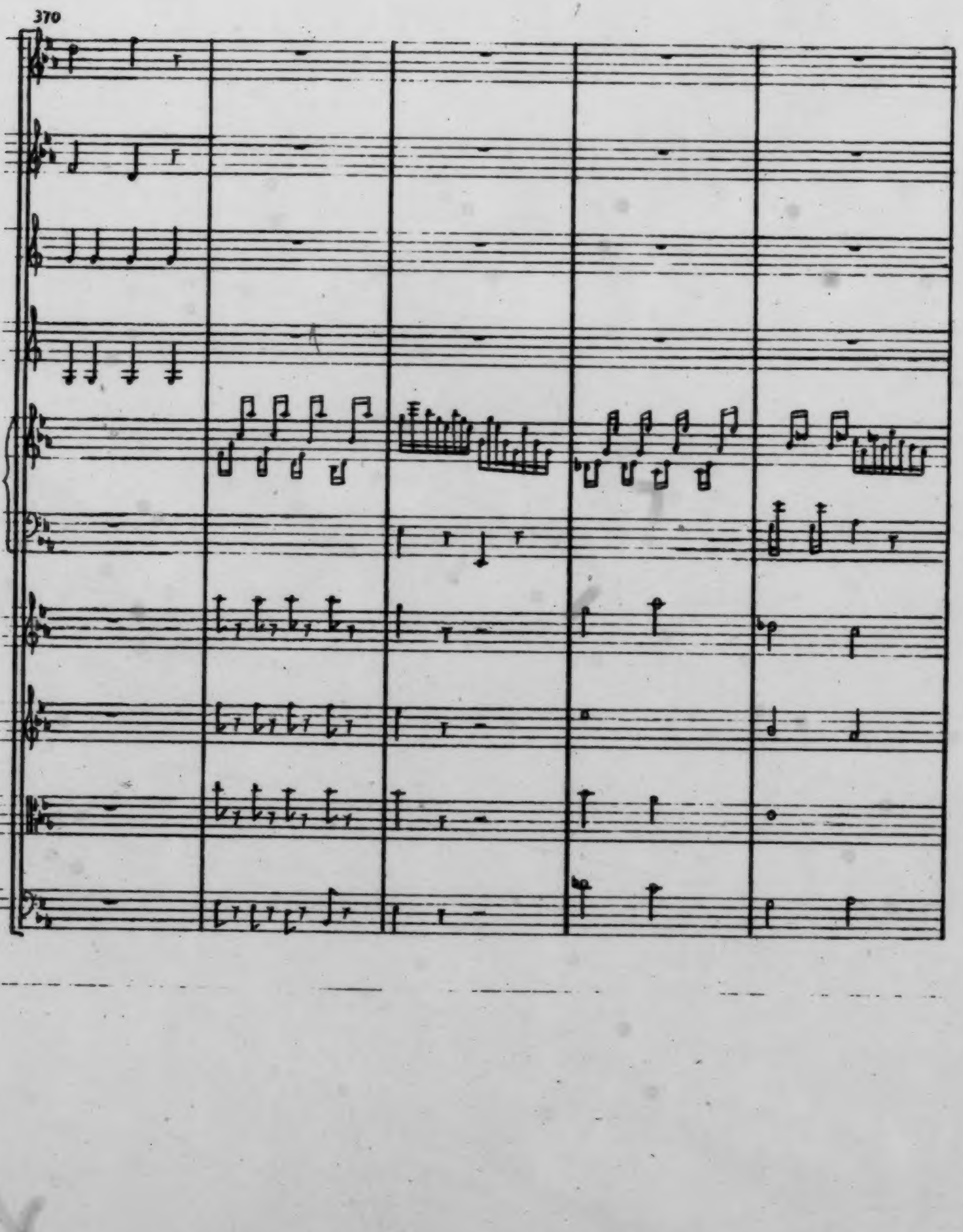
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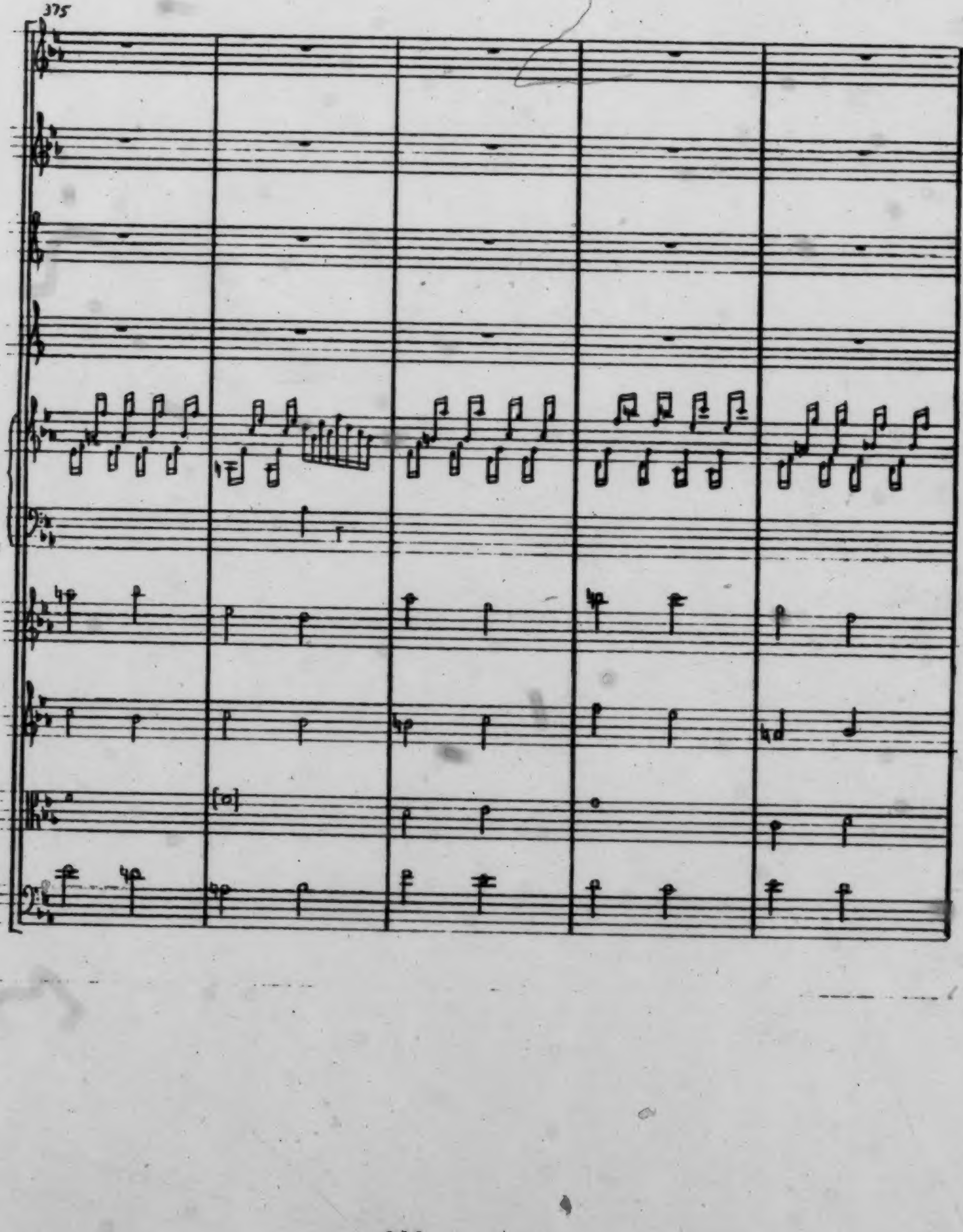
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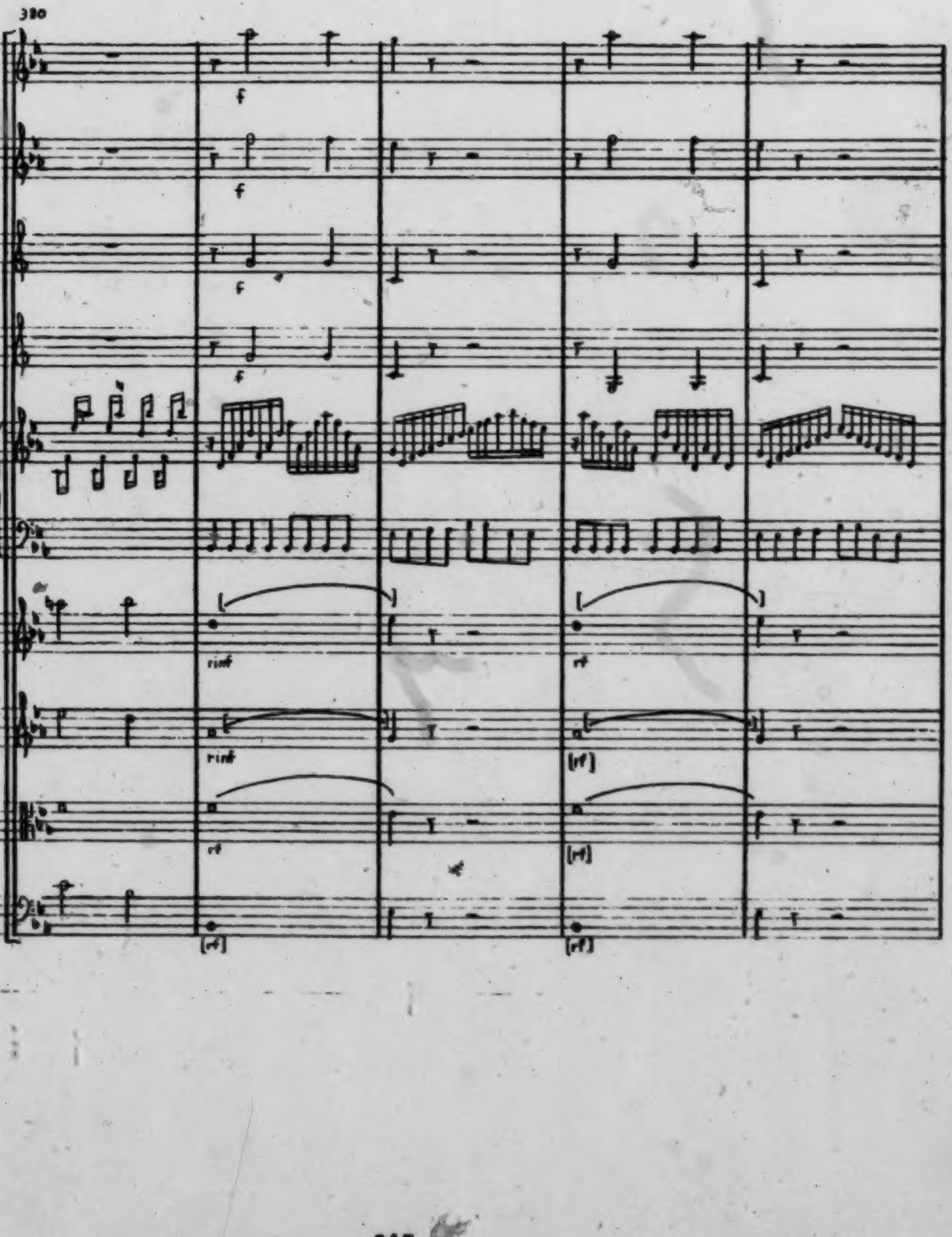
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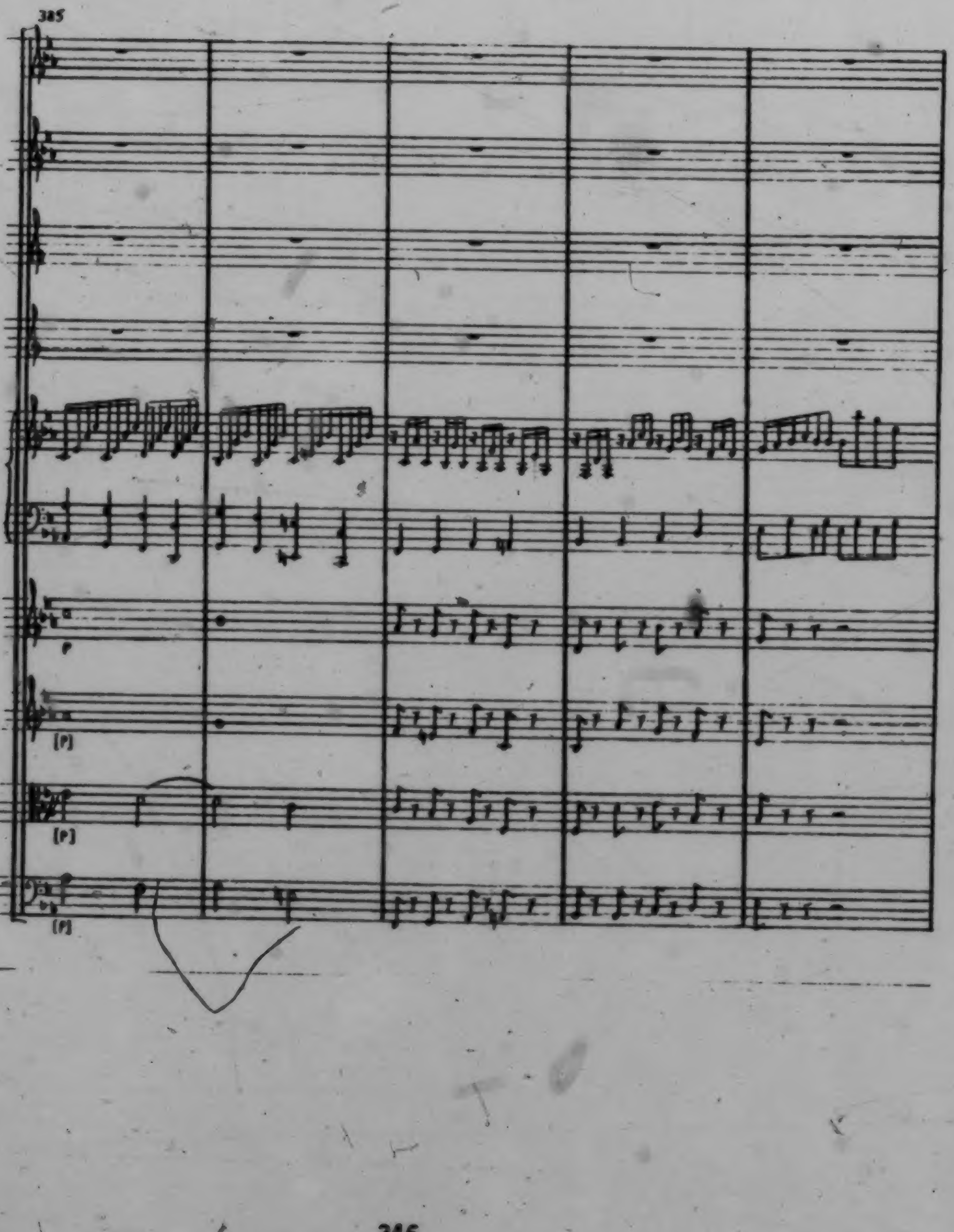
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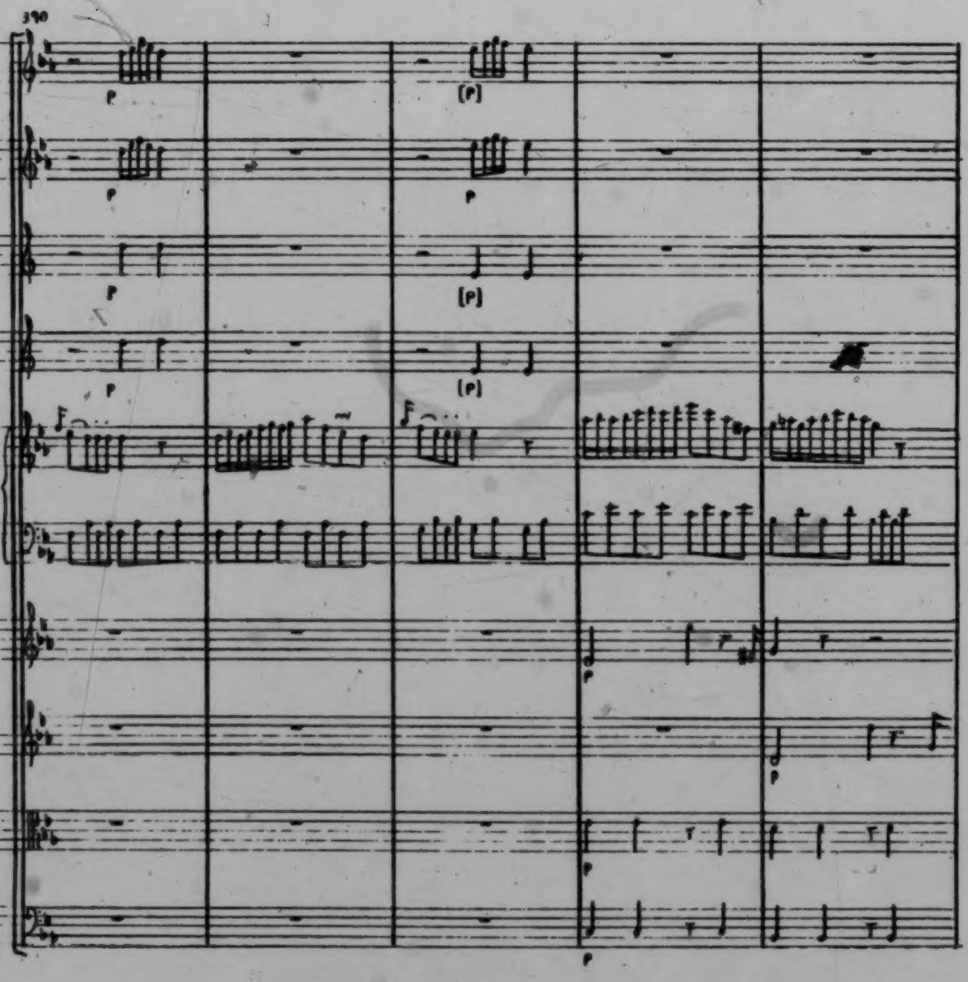
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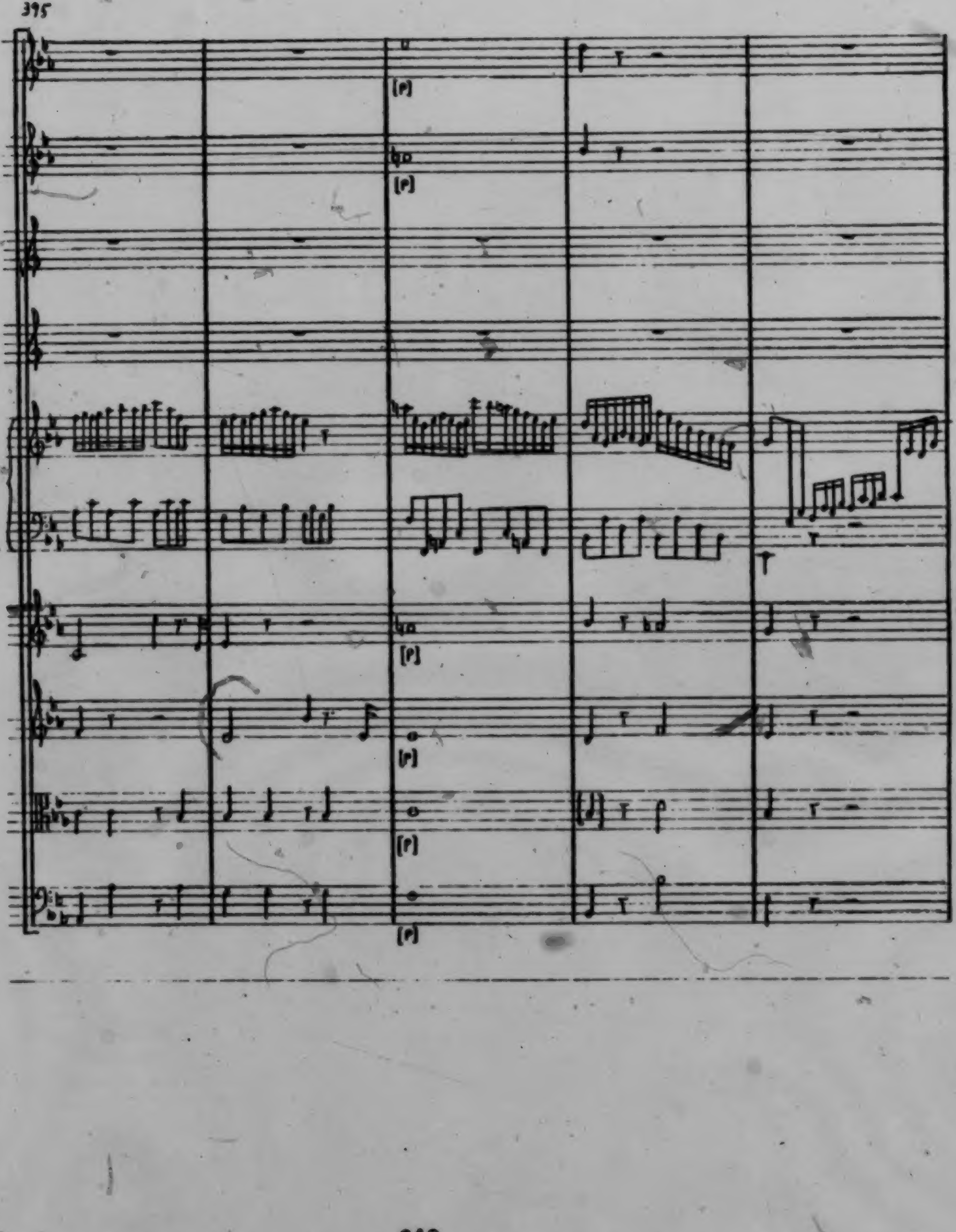
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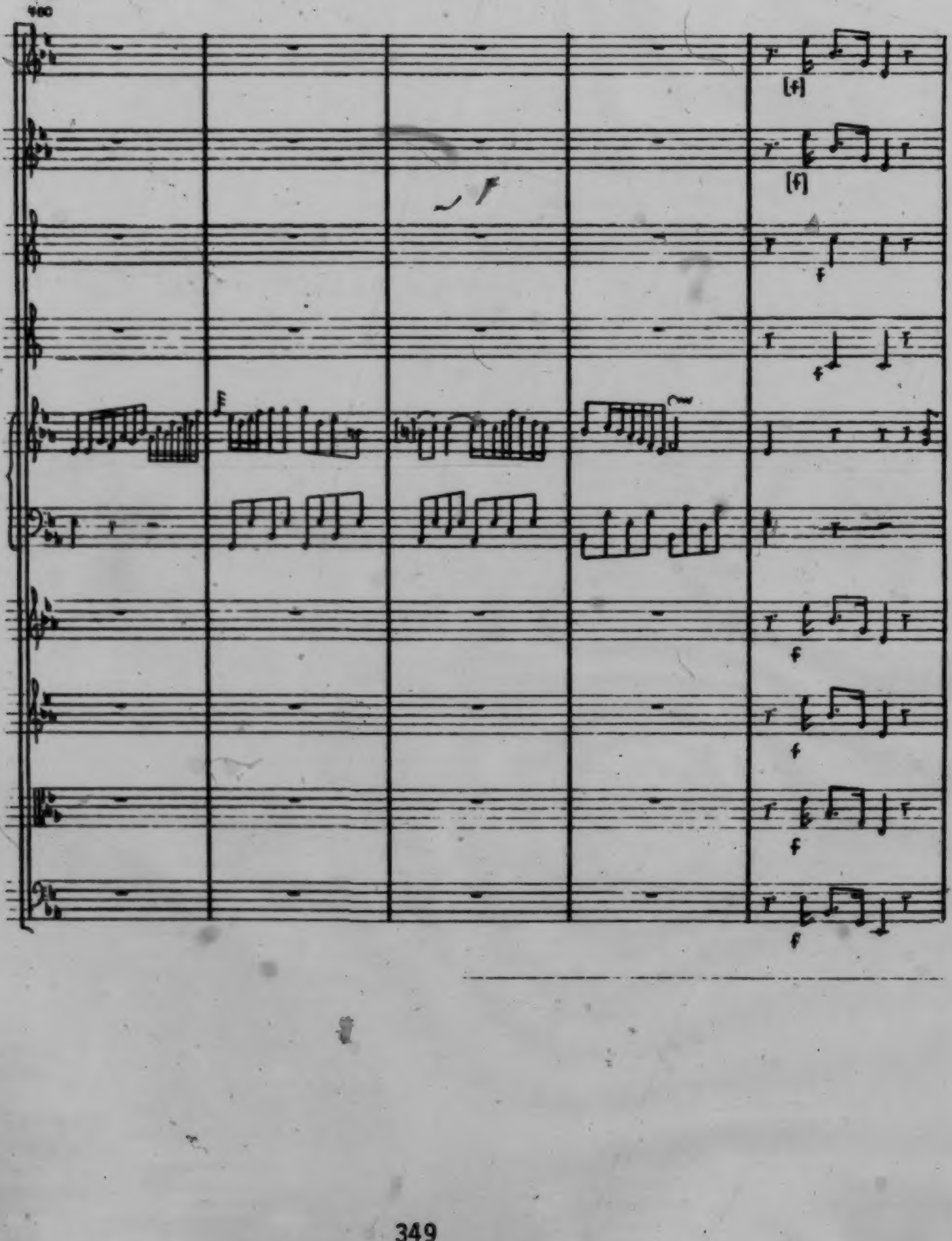
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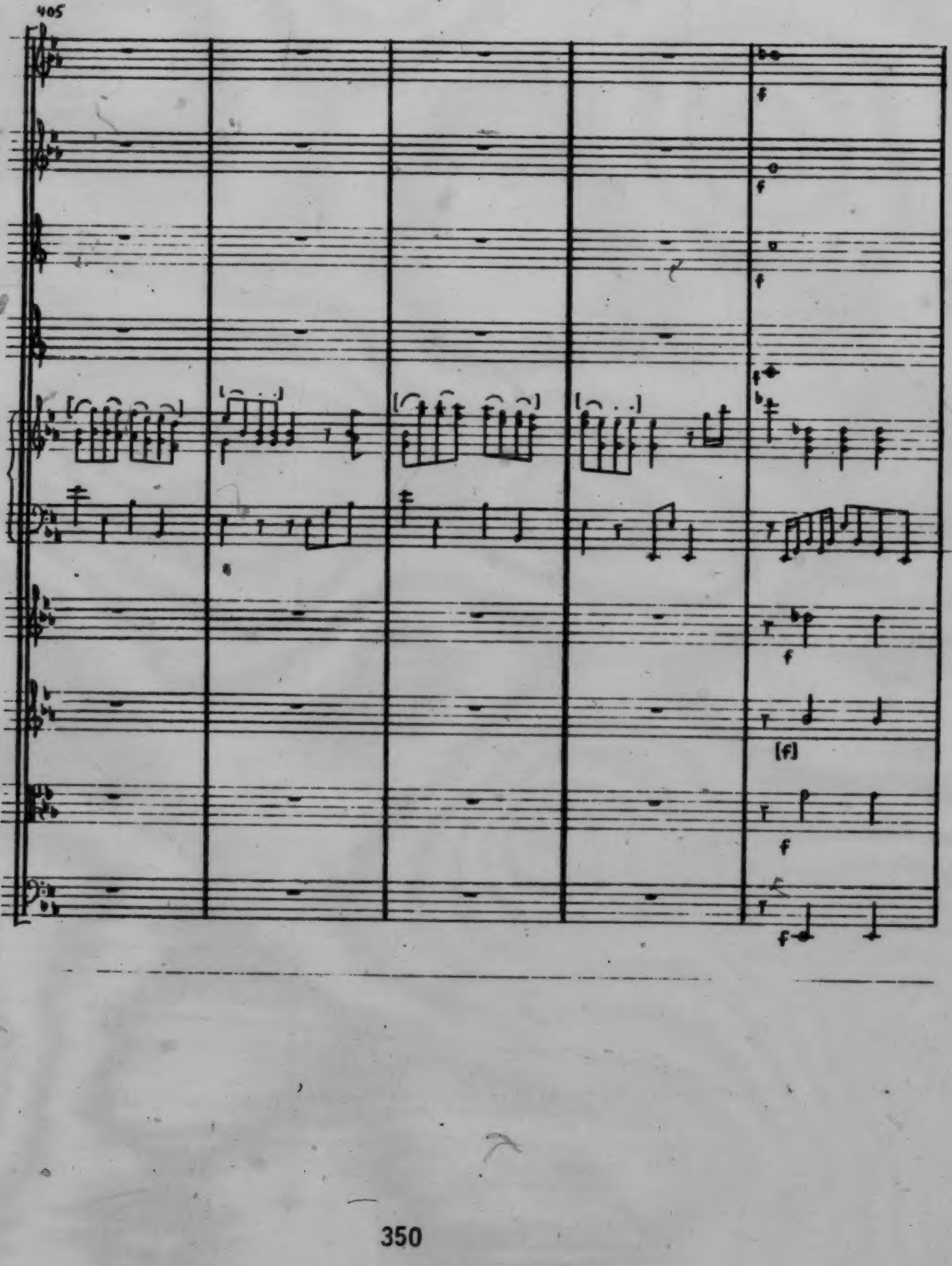
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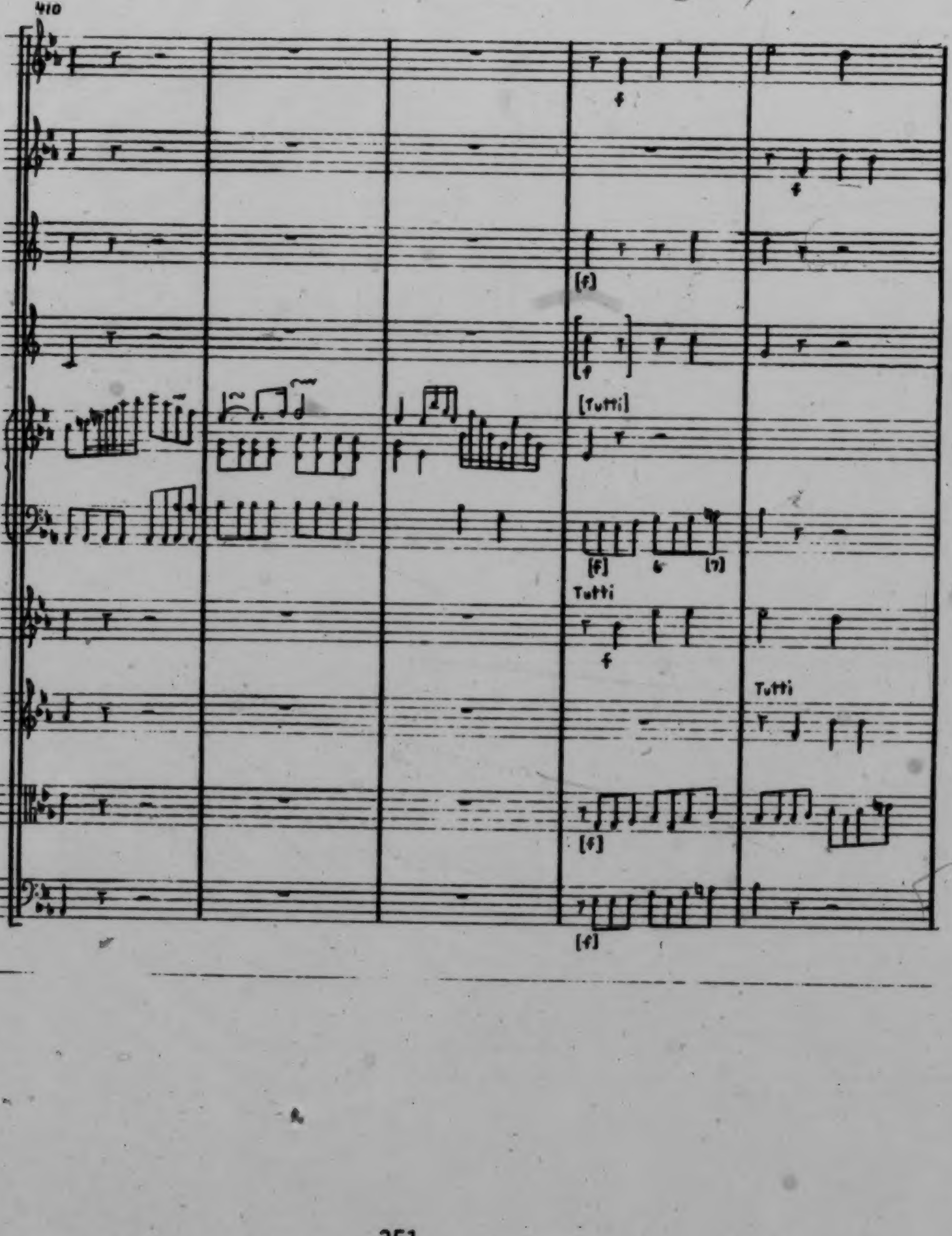
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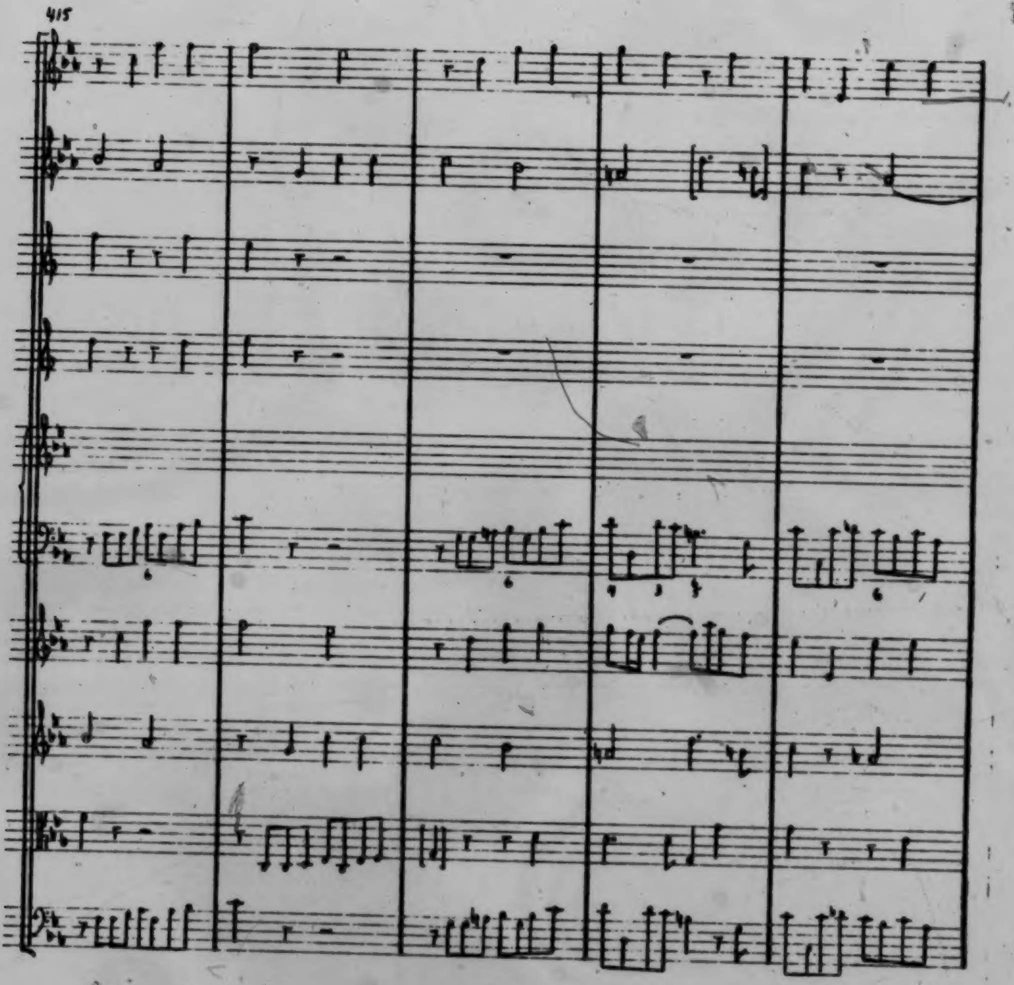
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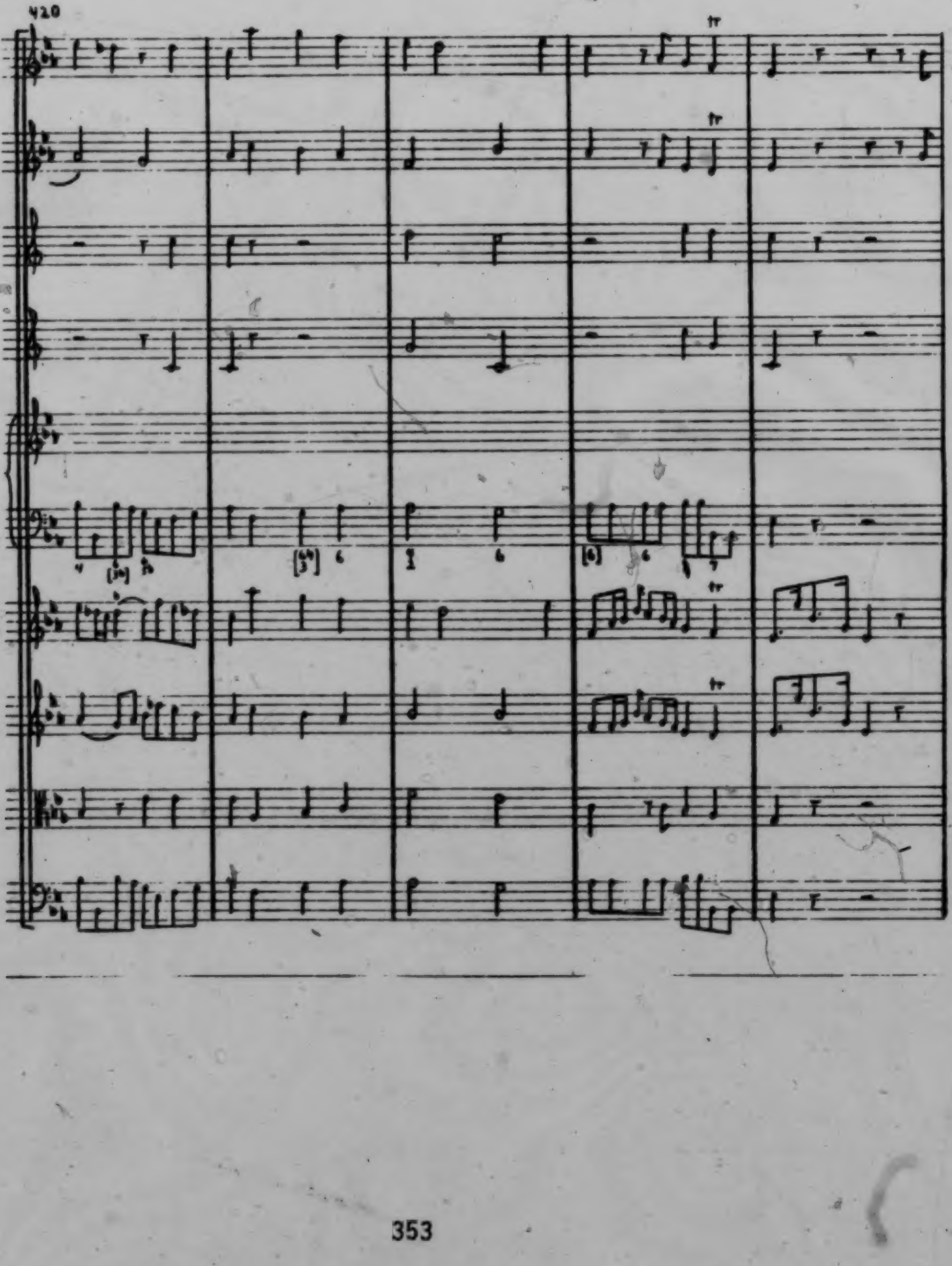
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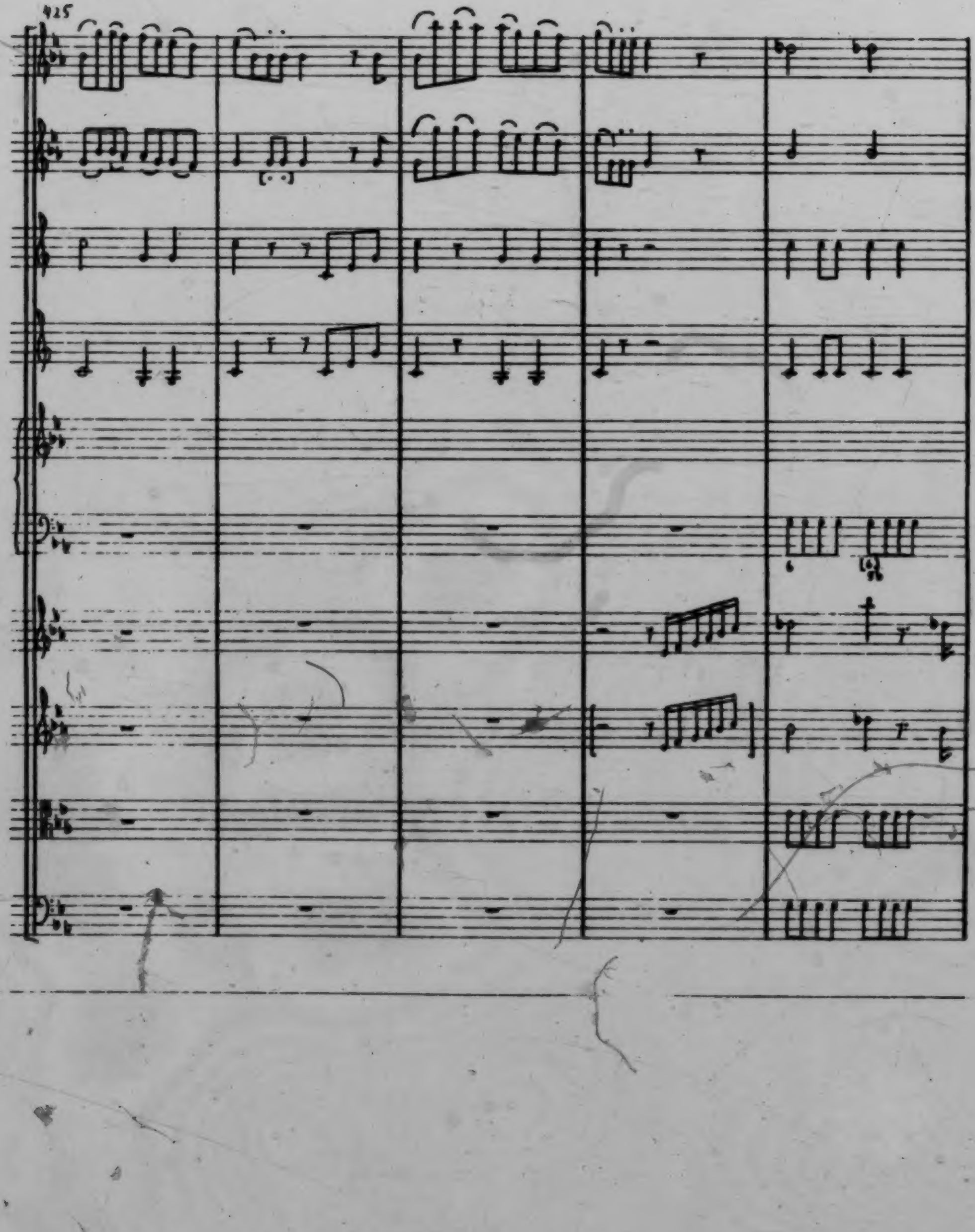
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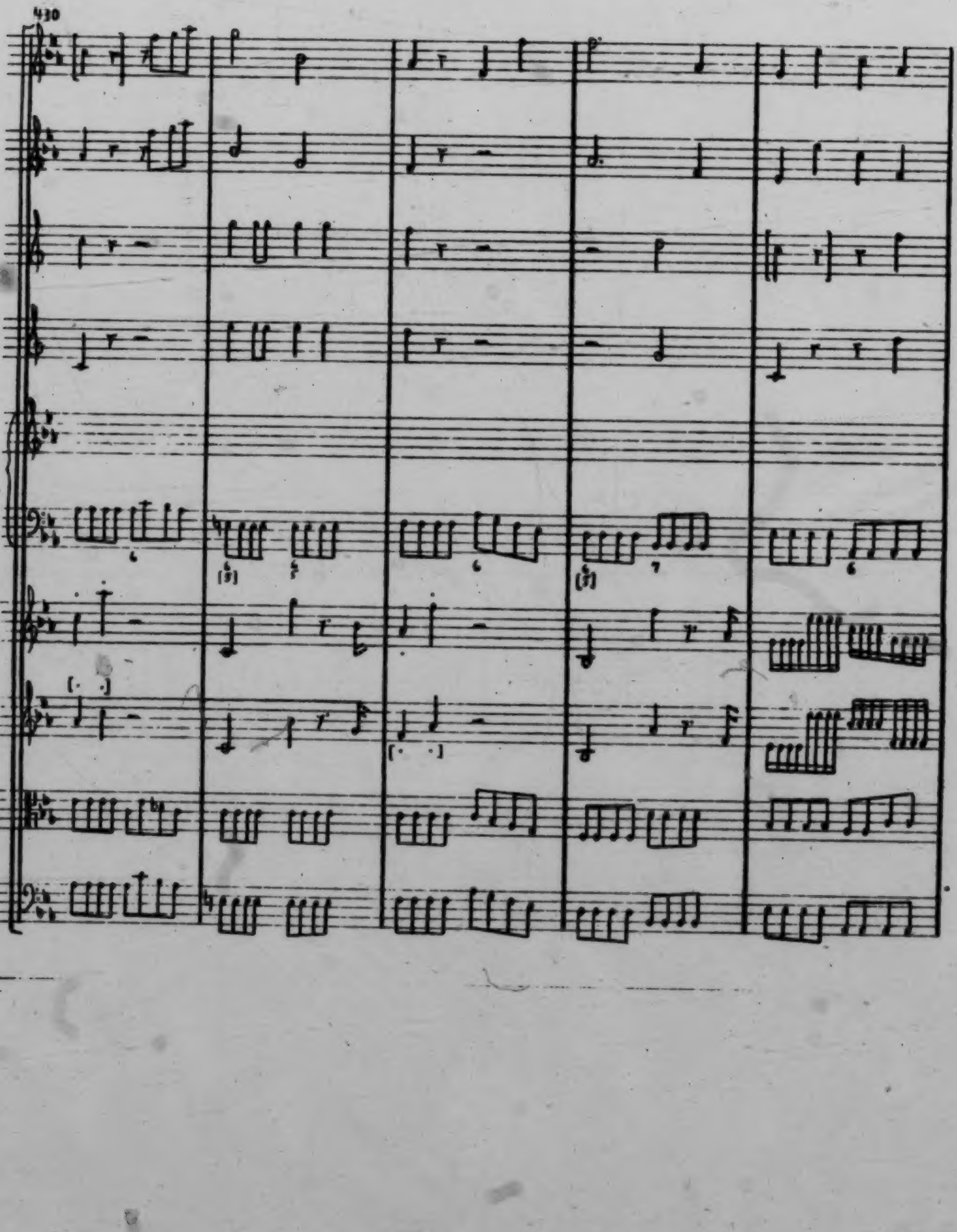
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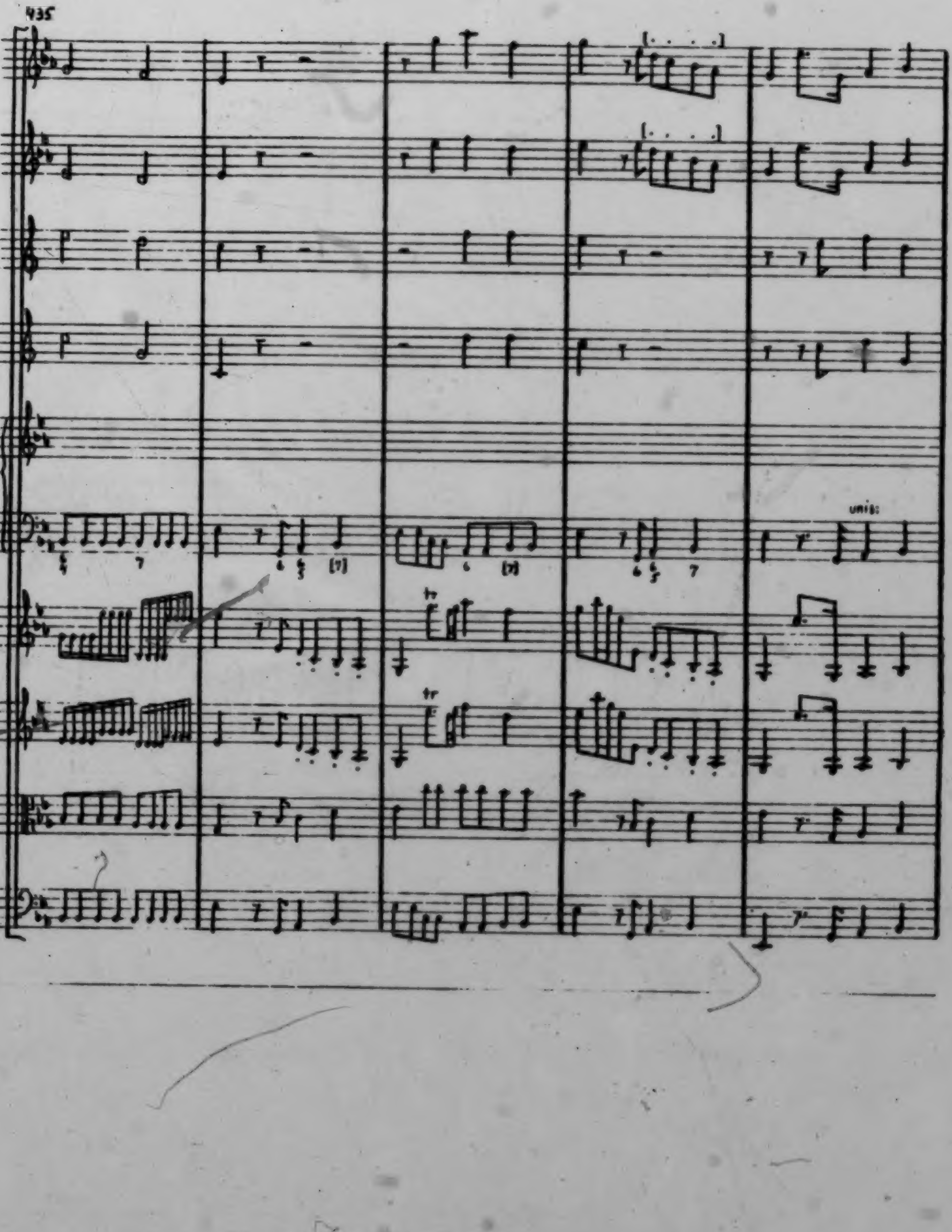
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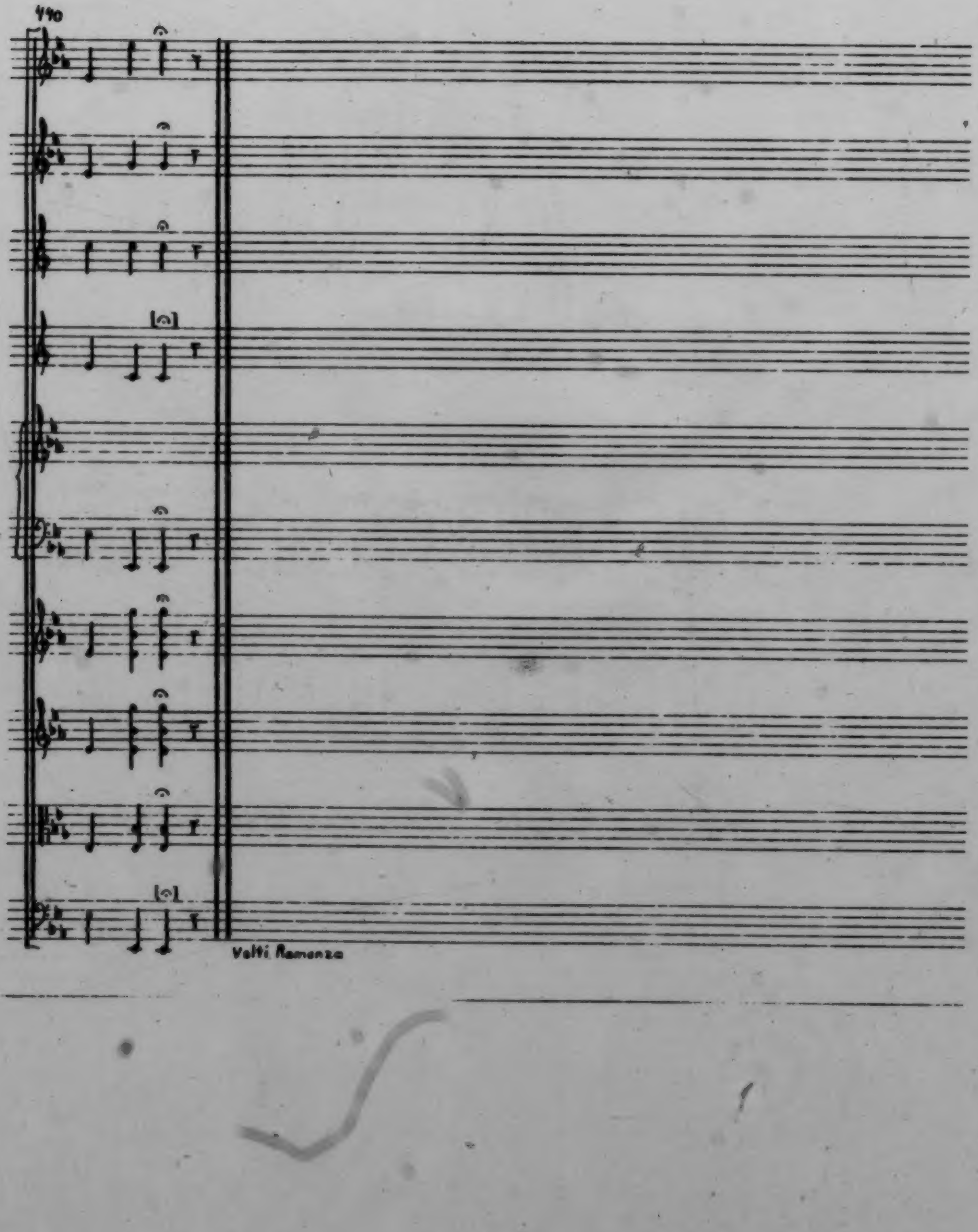
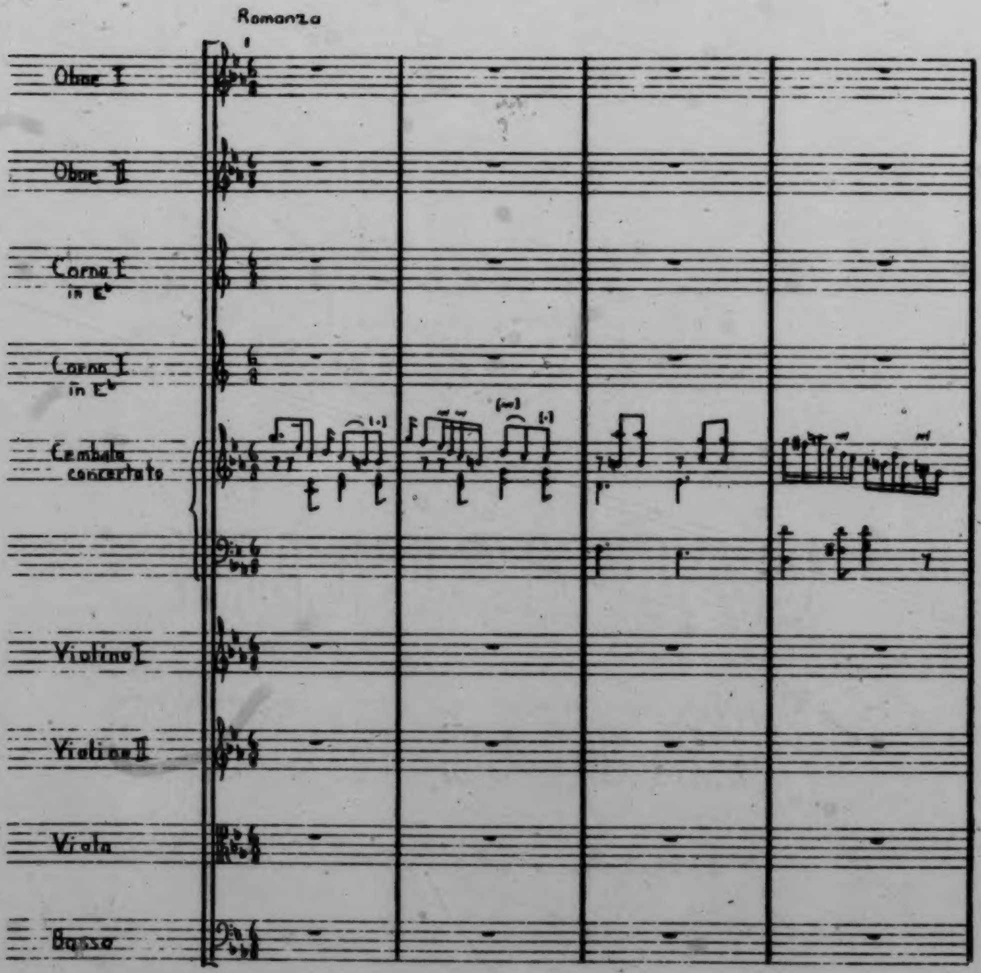
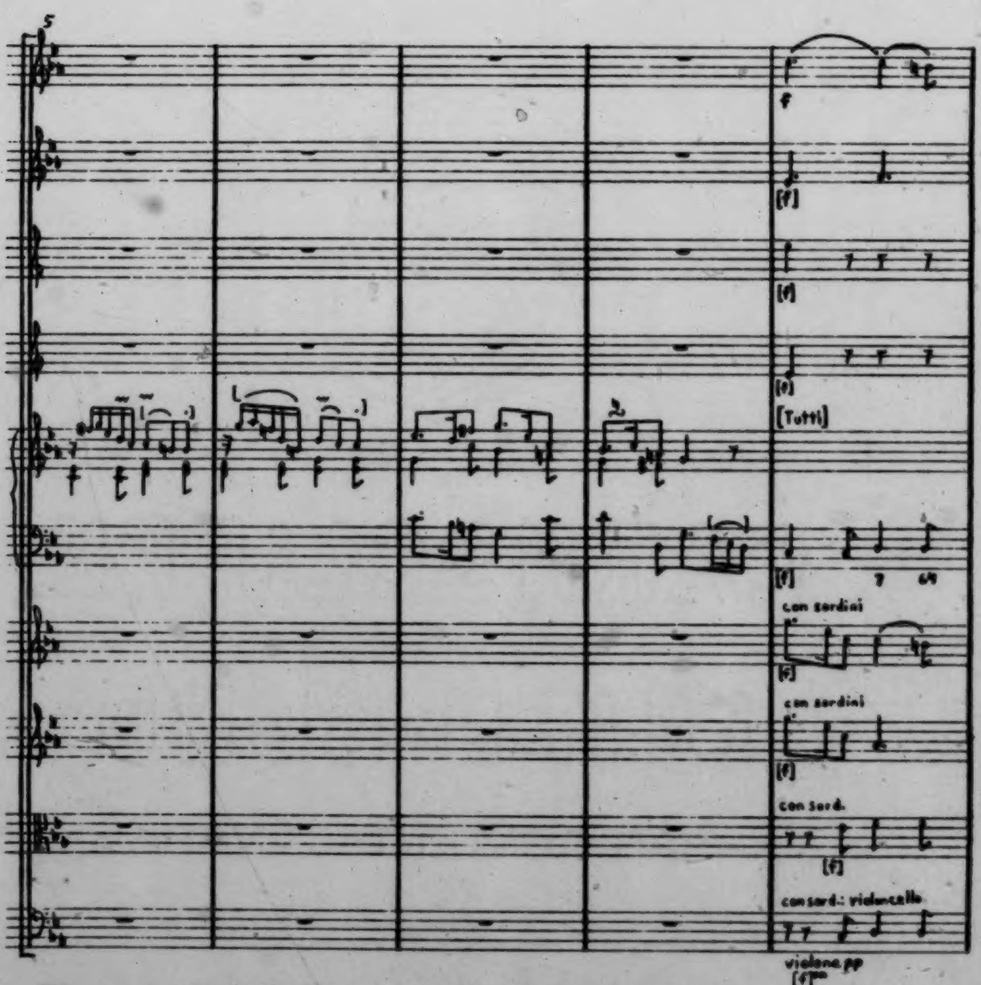


Volti Romanza


Romanza
Oboe I
Oboe II
Corno I in E♭
Corno I in E♭
Cembalo concertato
Violino I
Violino II
Viola
Basso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[Tutti]
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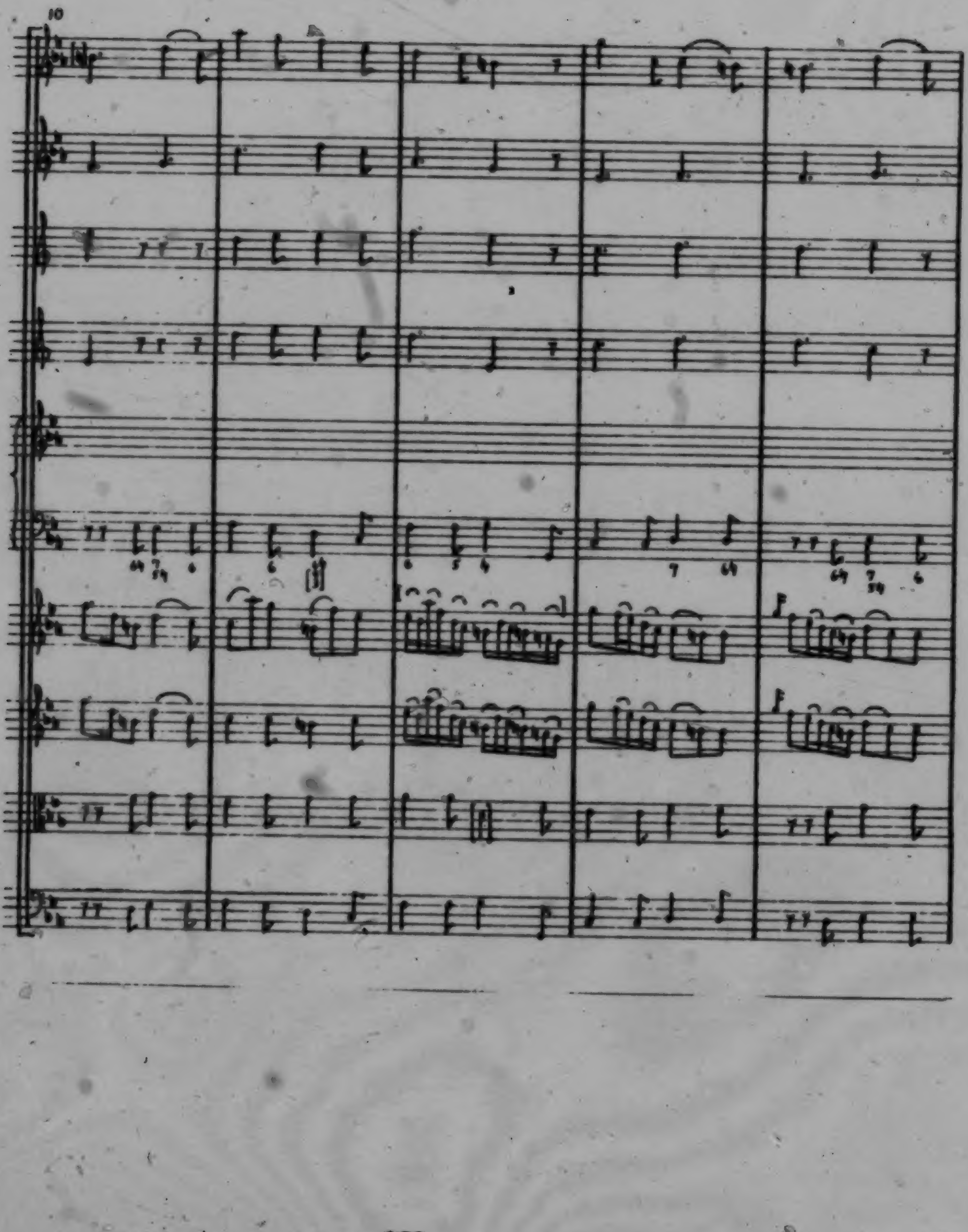
7
6 4
con sordini
[f]
con sordini
[f]
con sord.
[f]
con sord.: violoncello
violone pp
[f]**

** It was not characteristic of the time to mute double basses. Thus, the pp of the double bass here simply indicates an overall soft dynamic level to match the other muted strings, but which allows for a certain amount of fluctuation within this level.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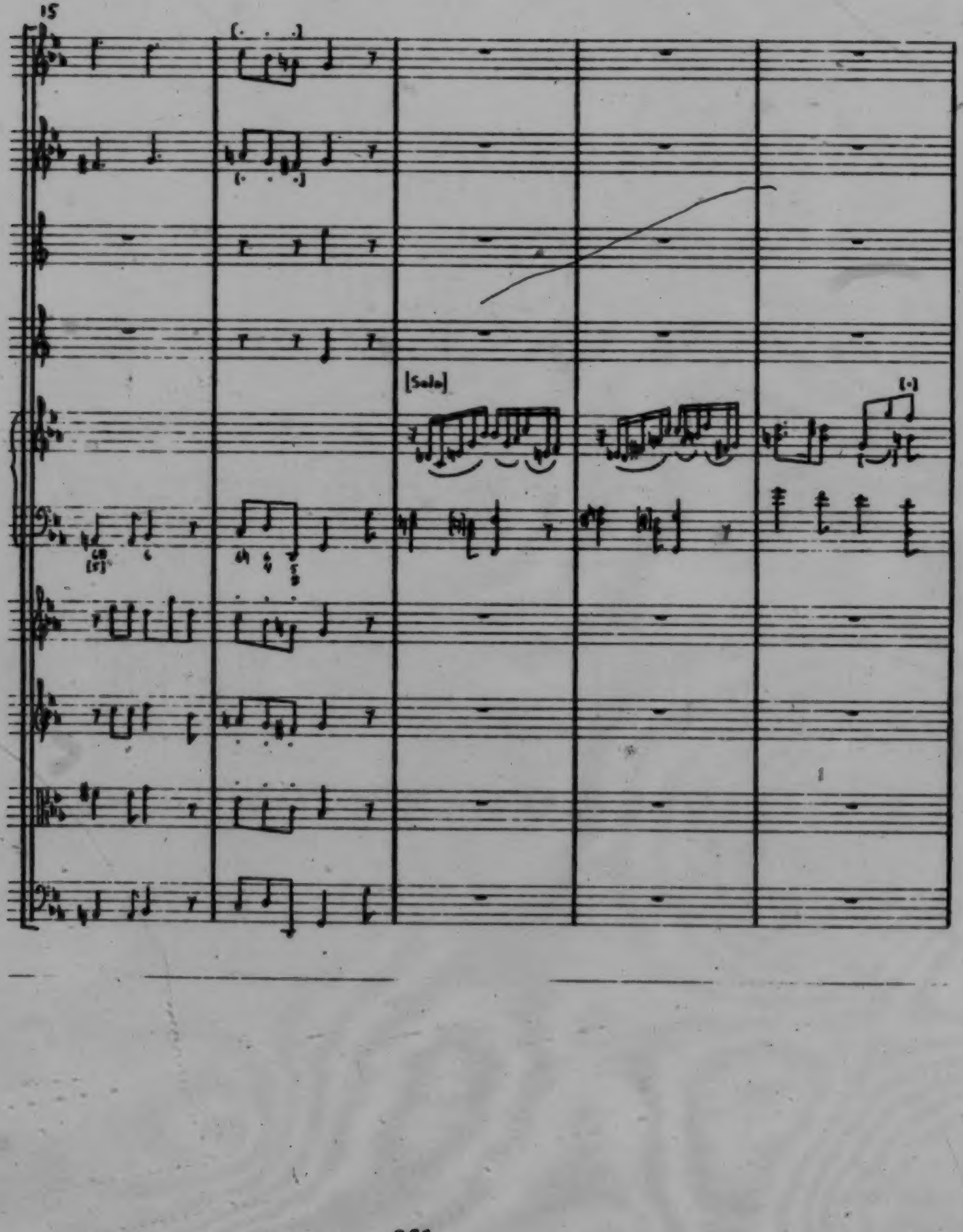
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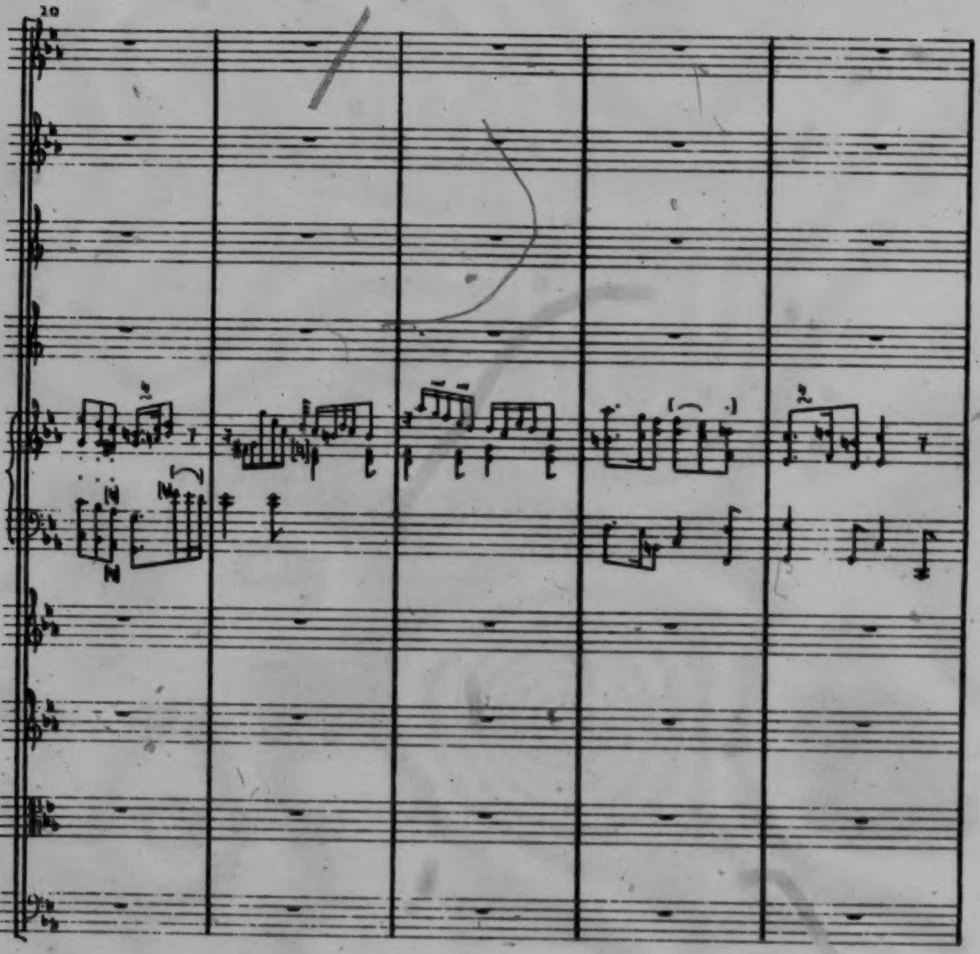
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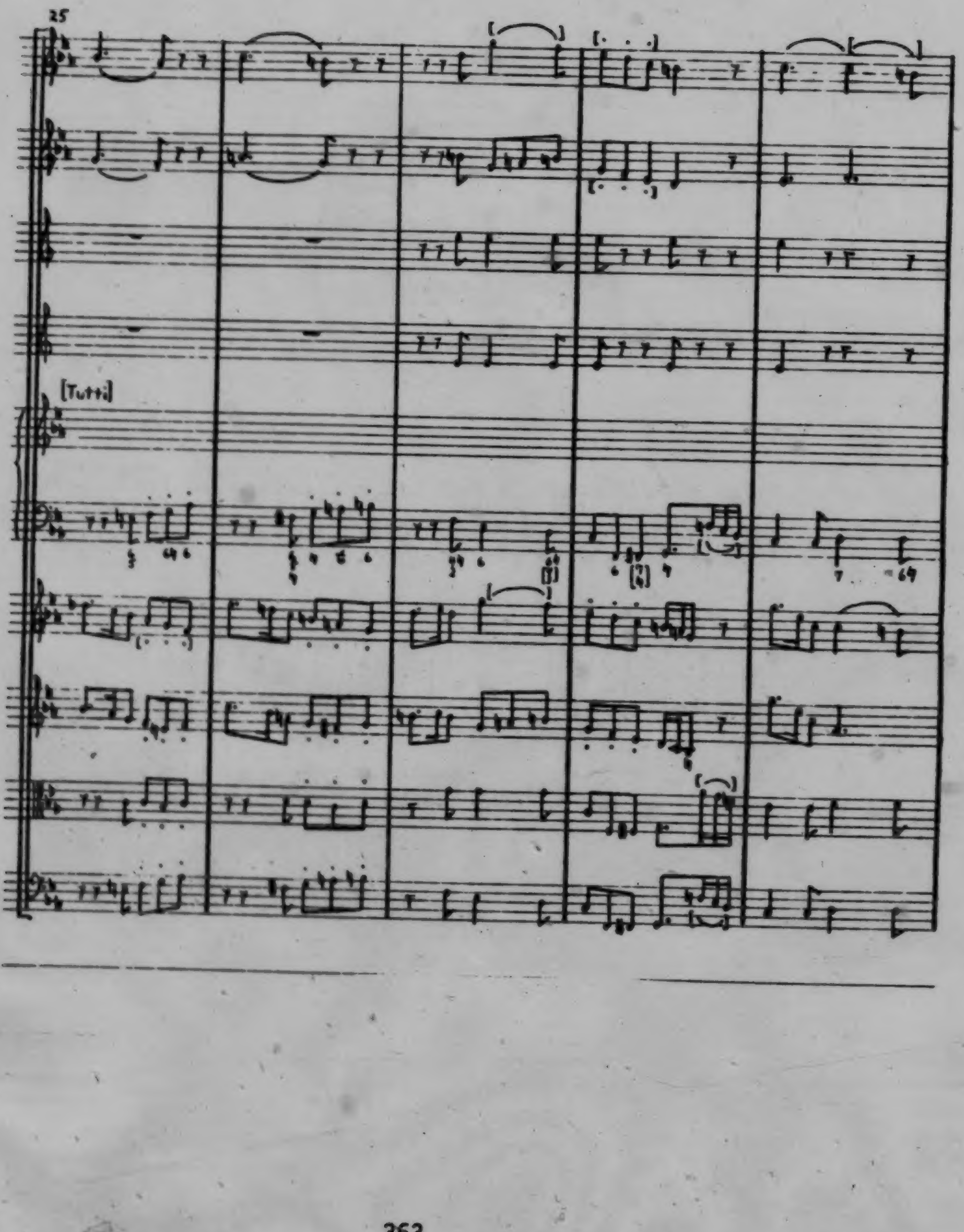
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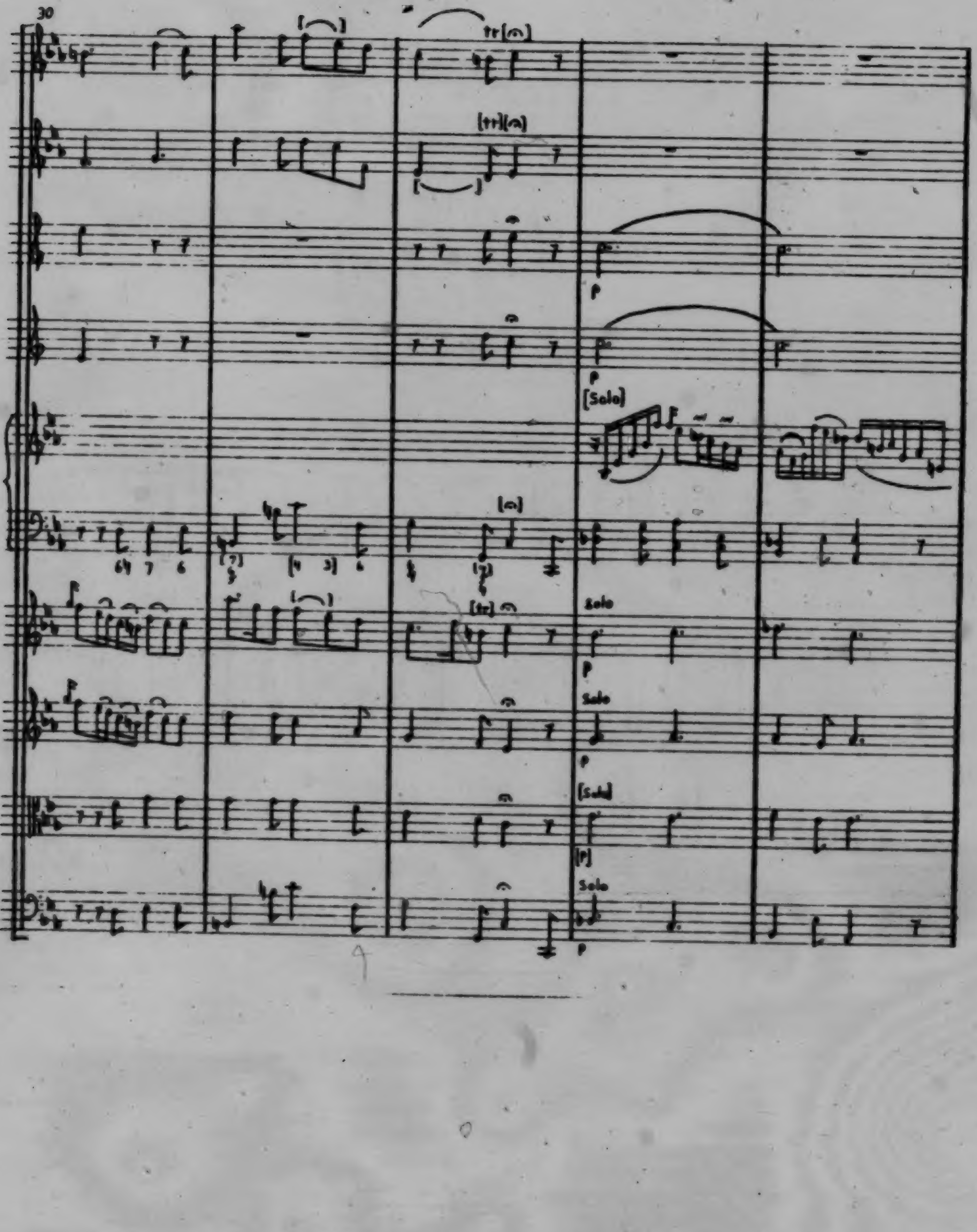
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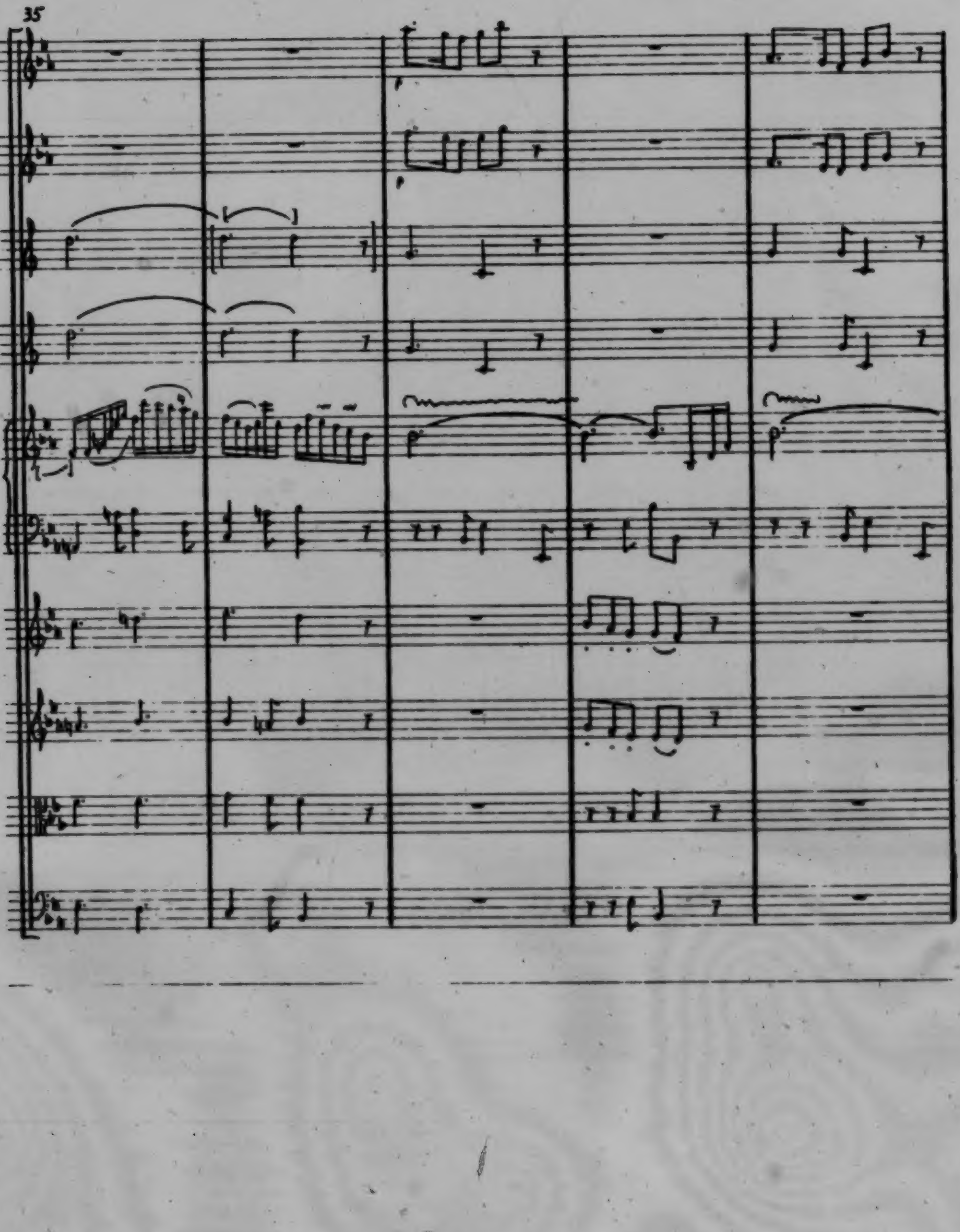
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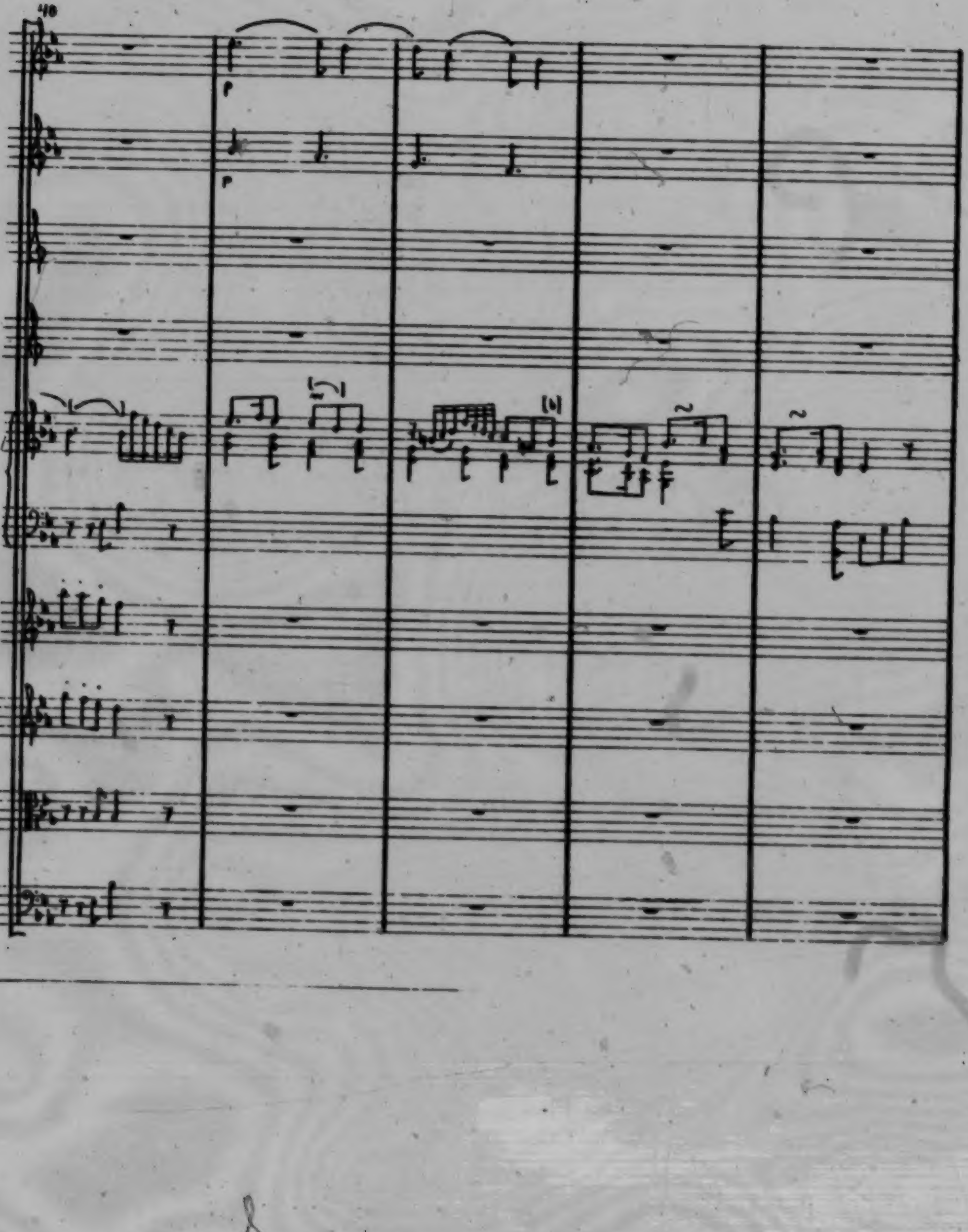
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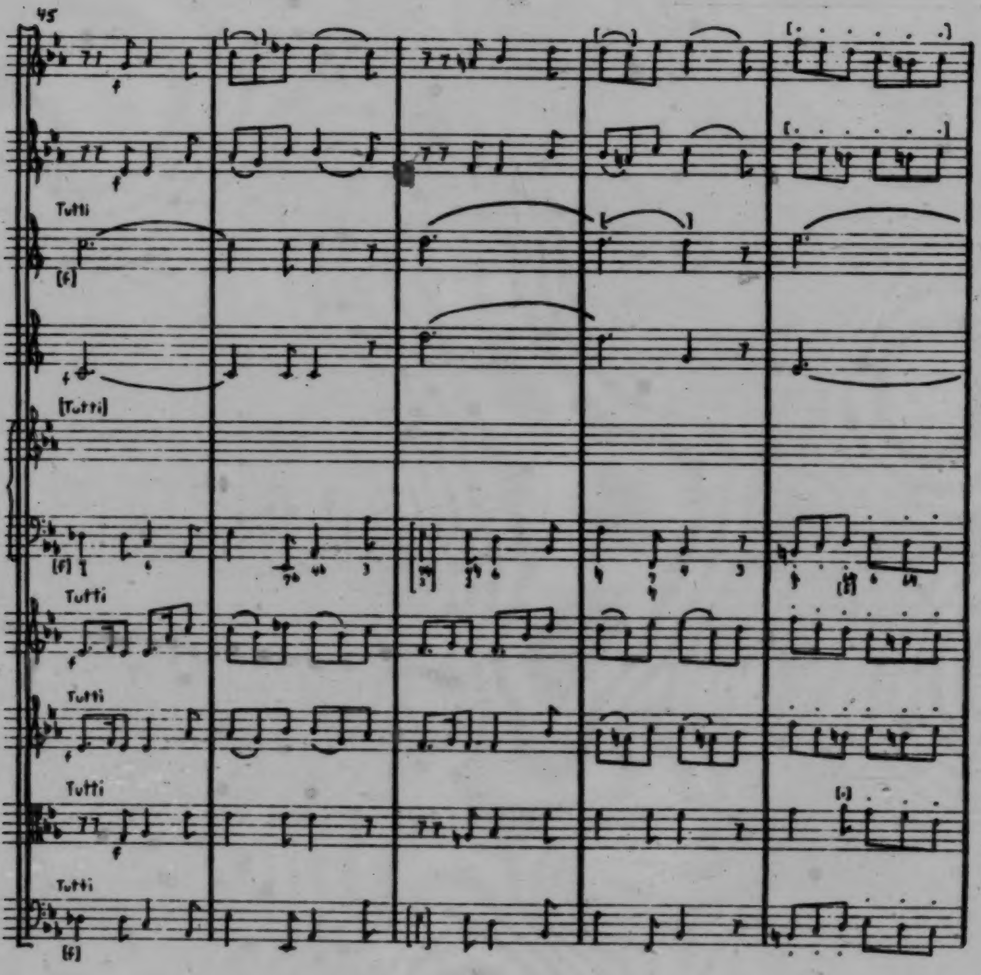
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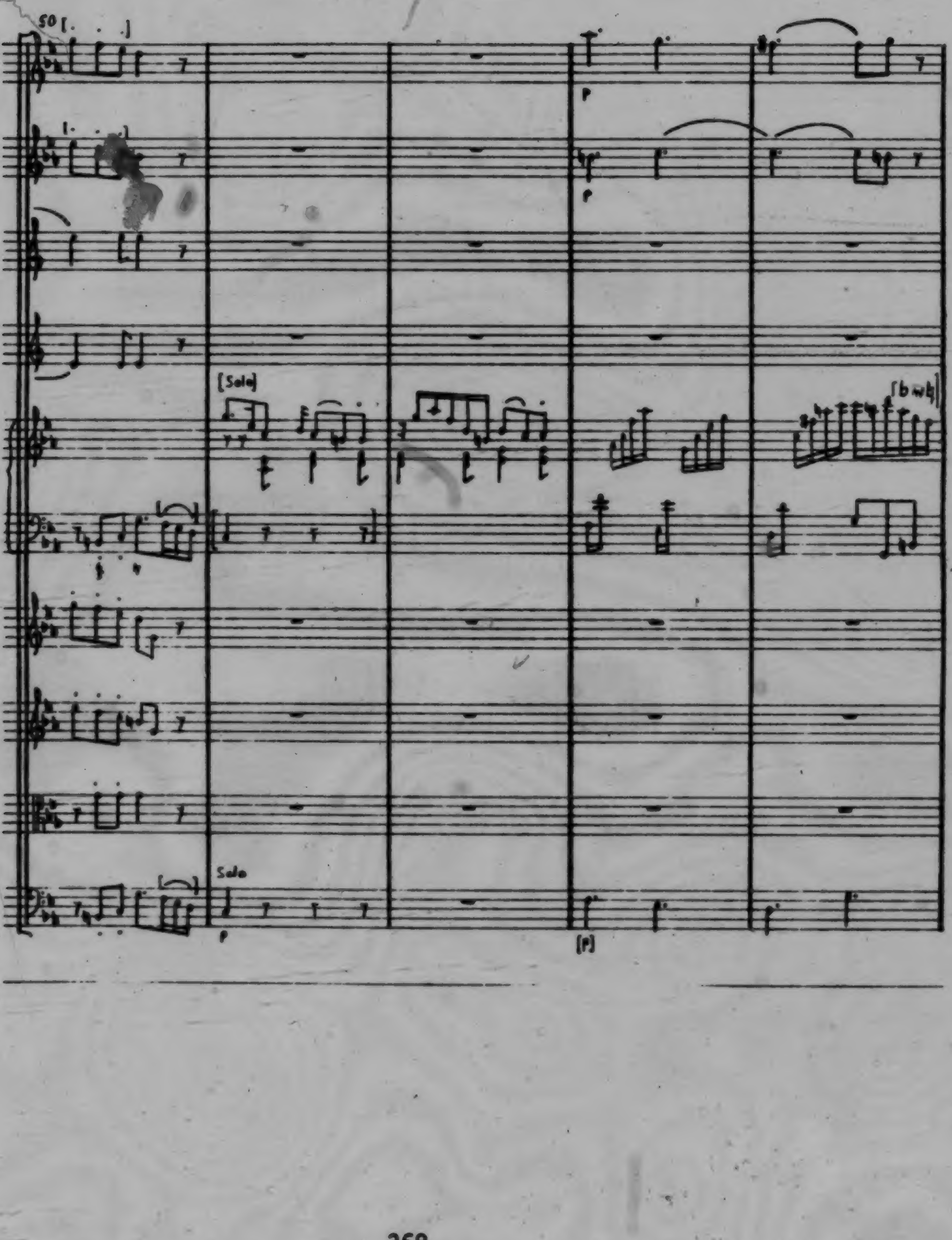
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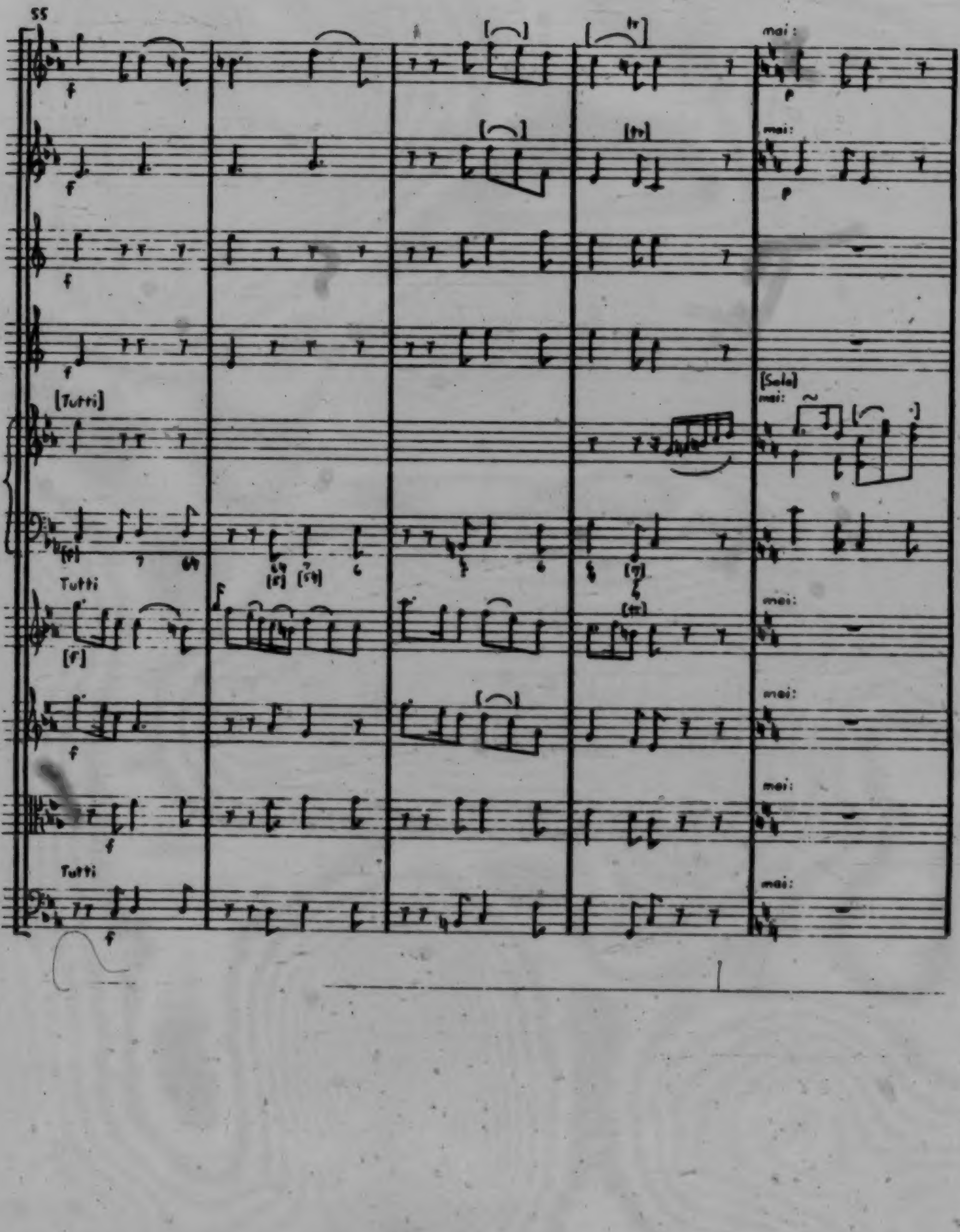
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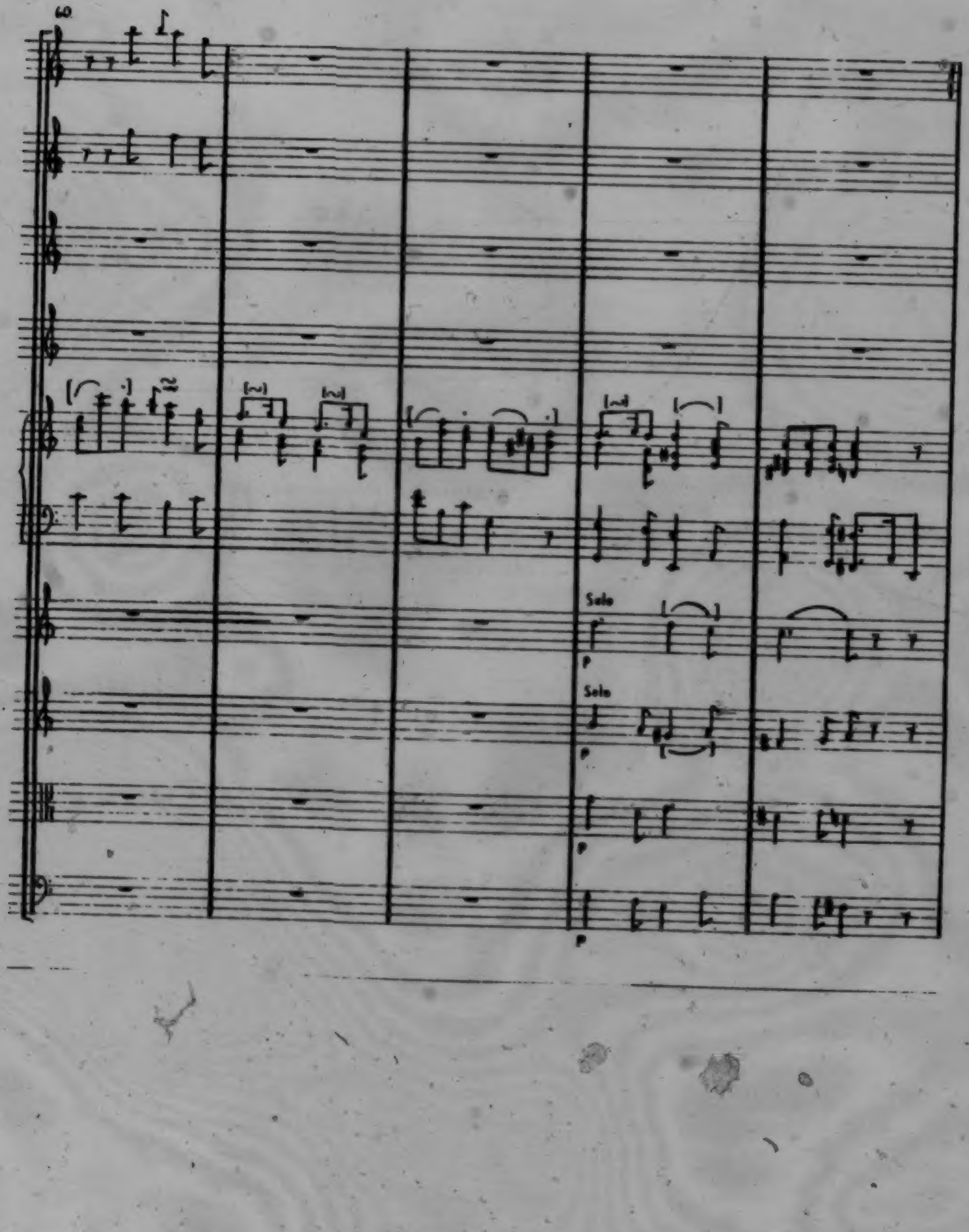
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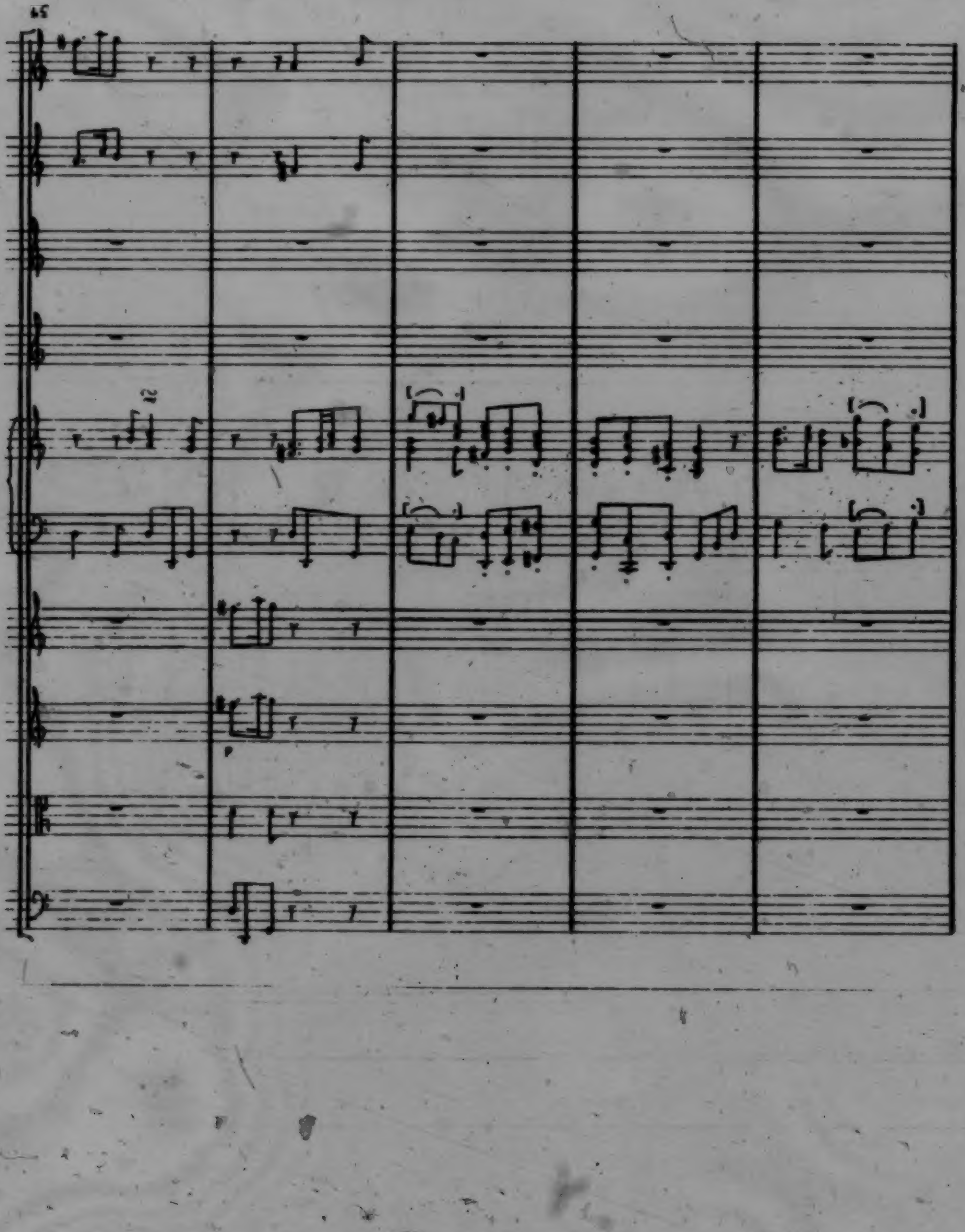
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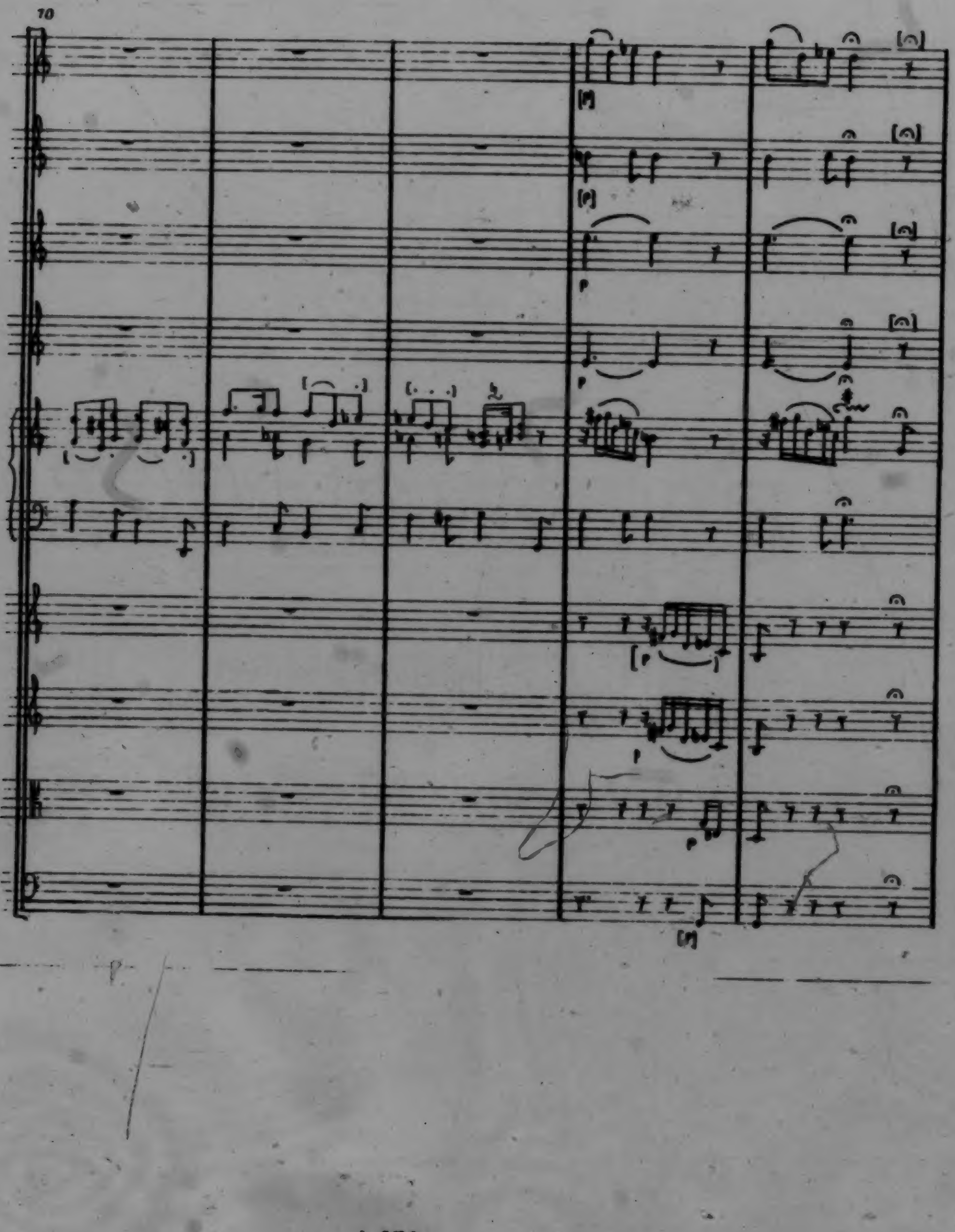

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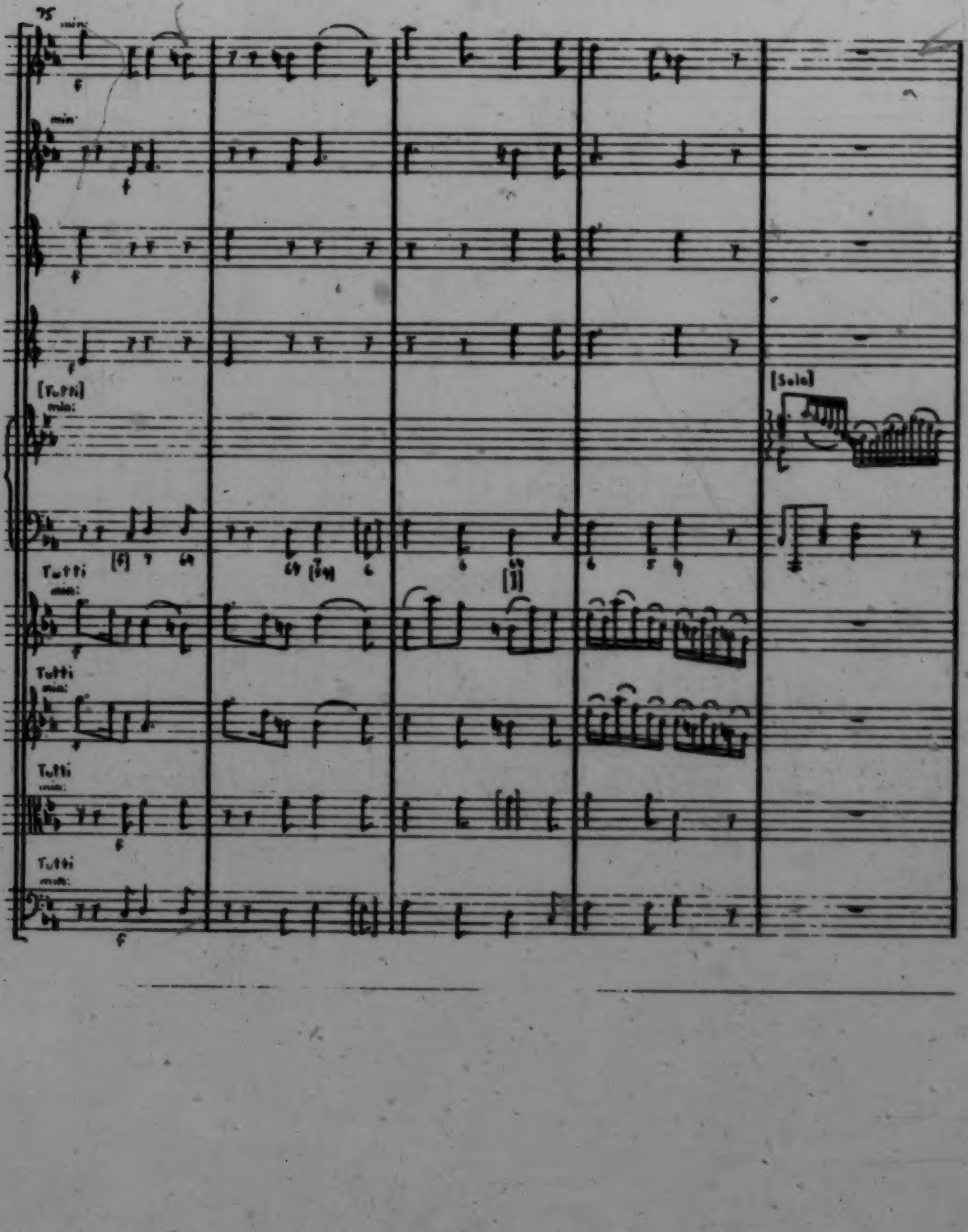
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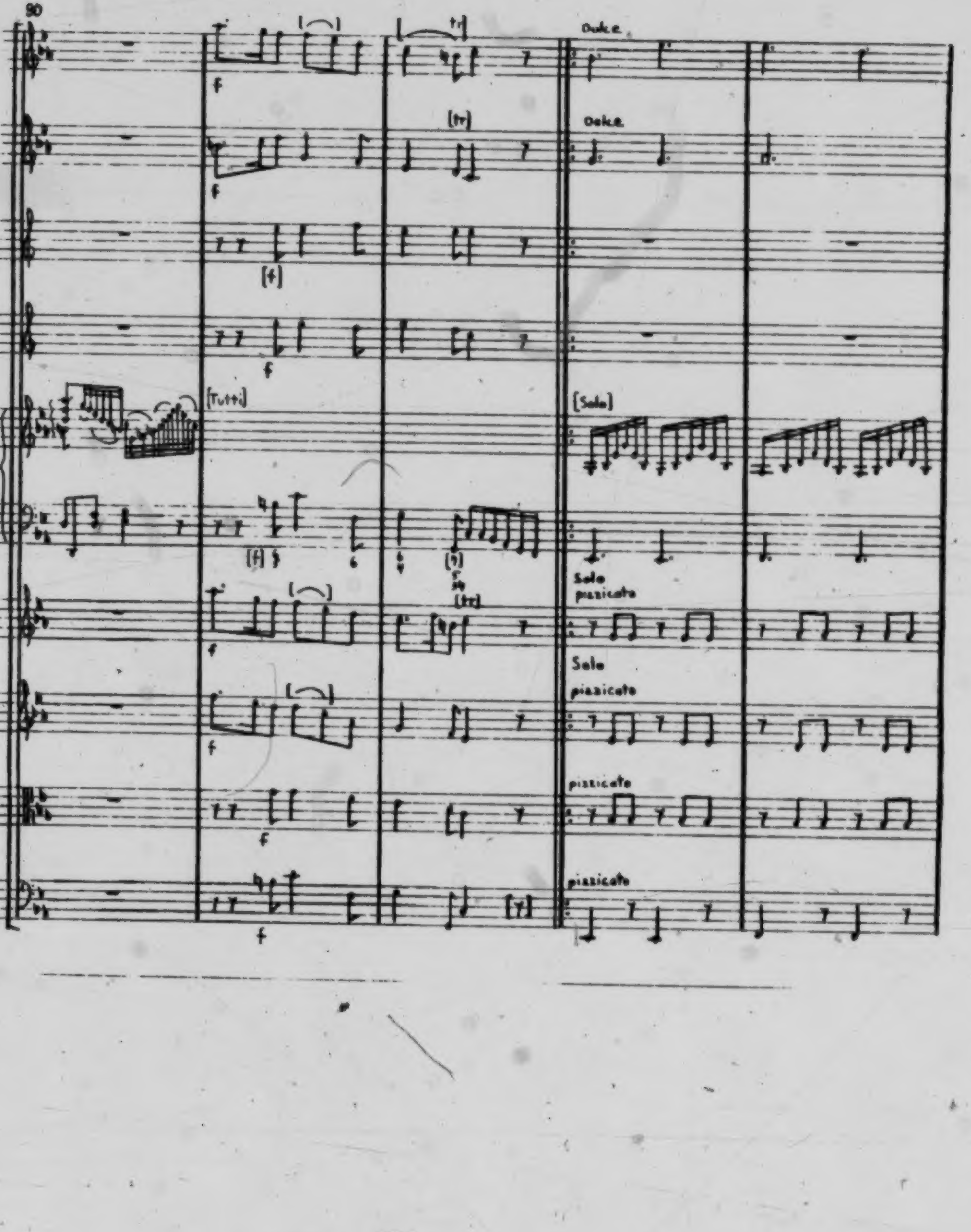
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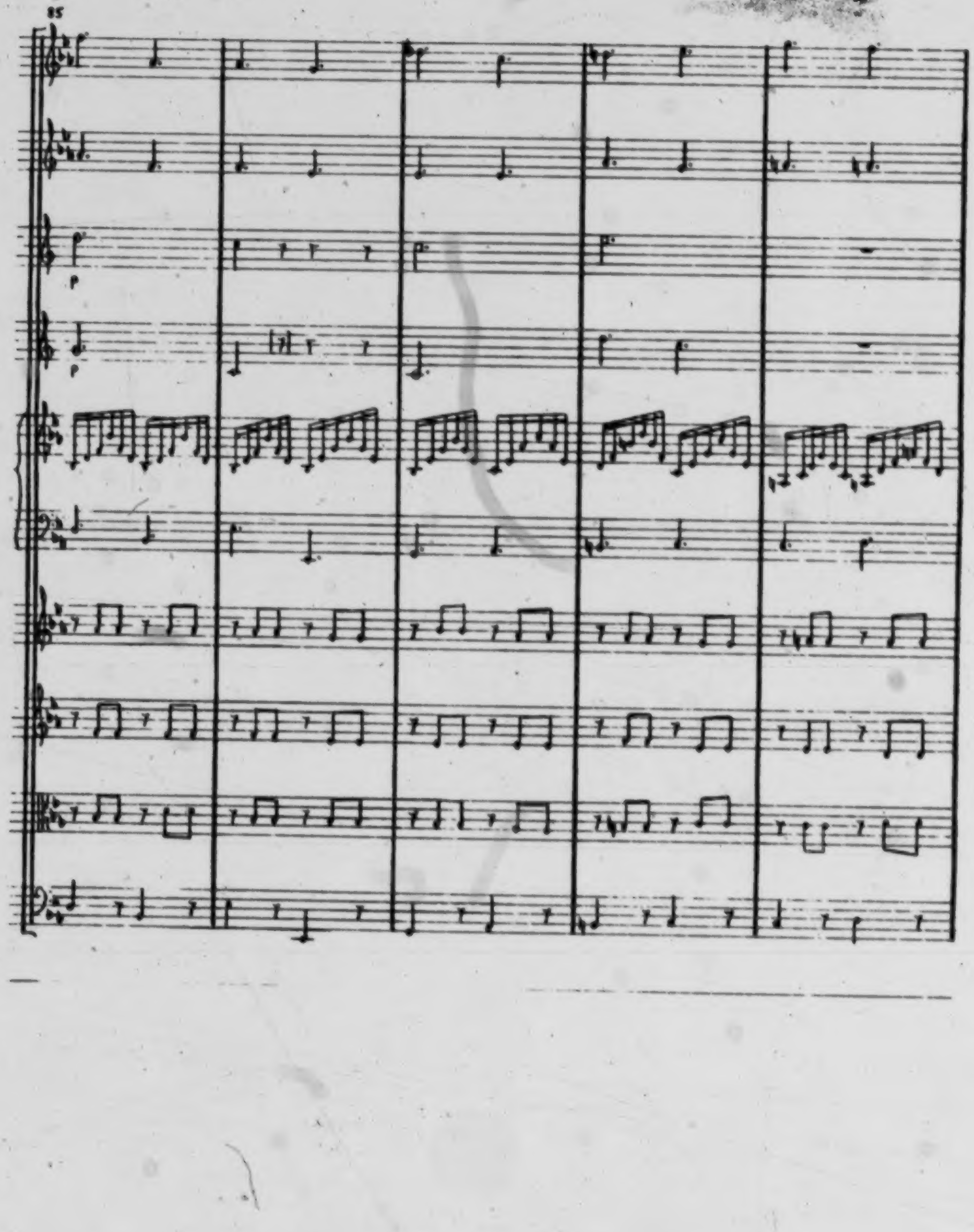
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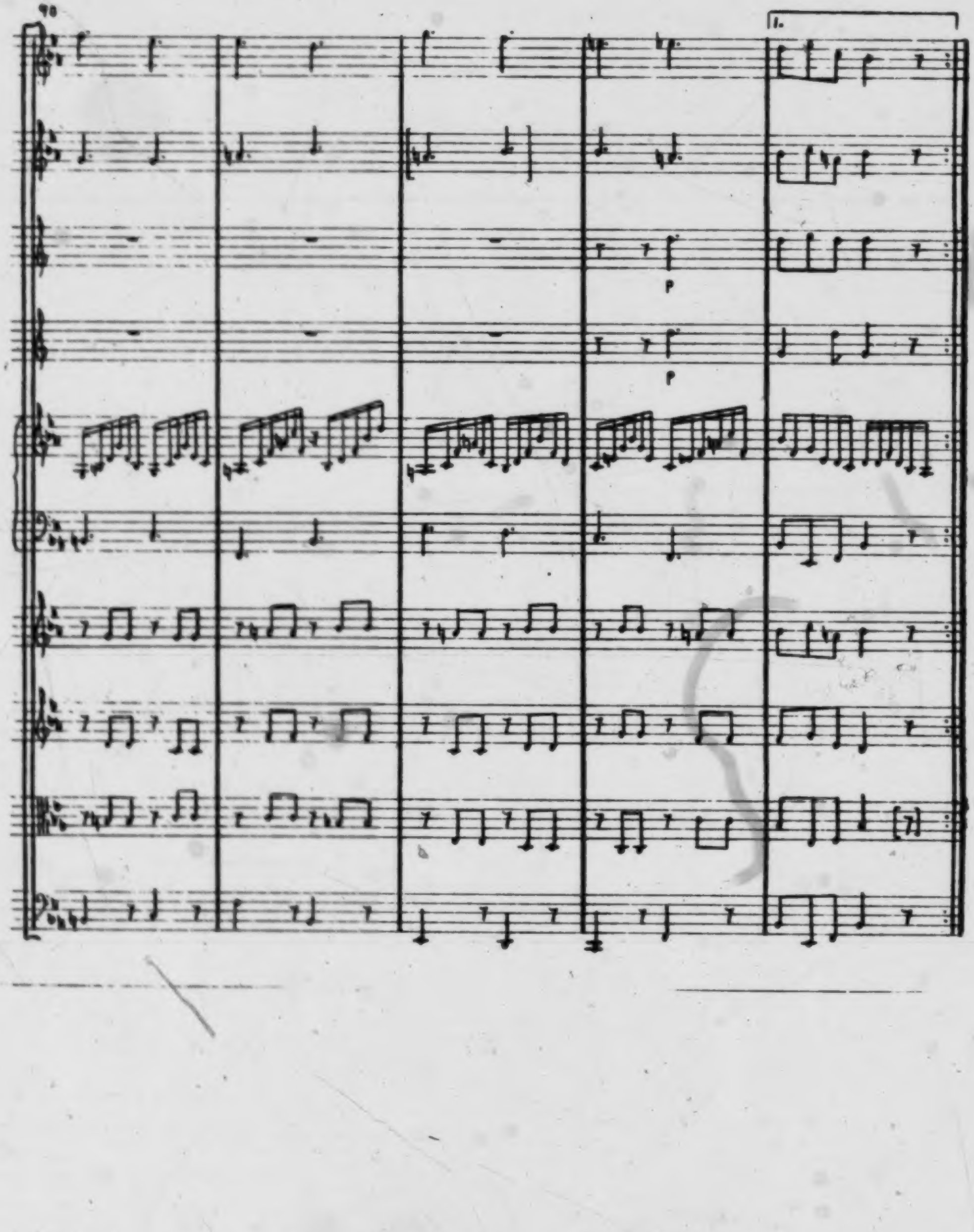
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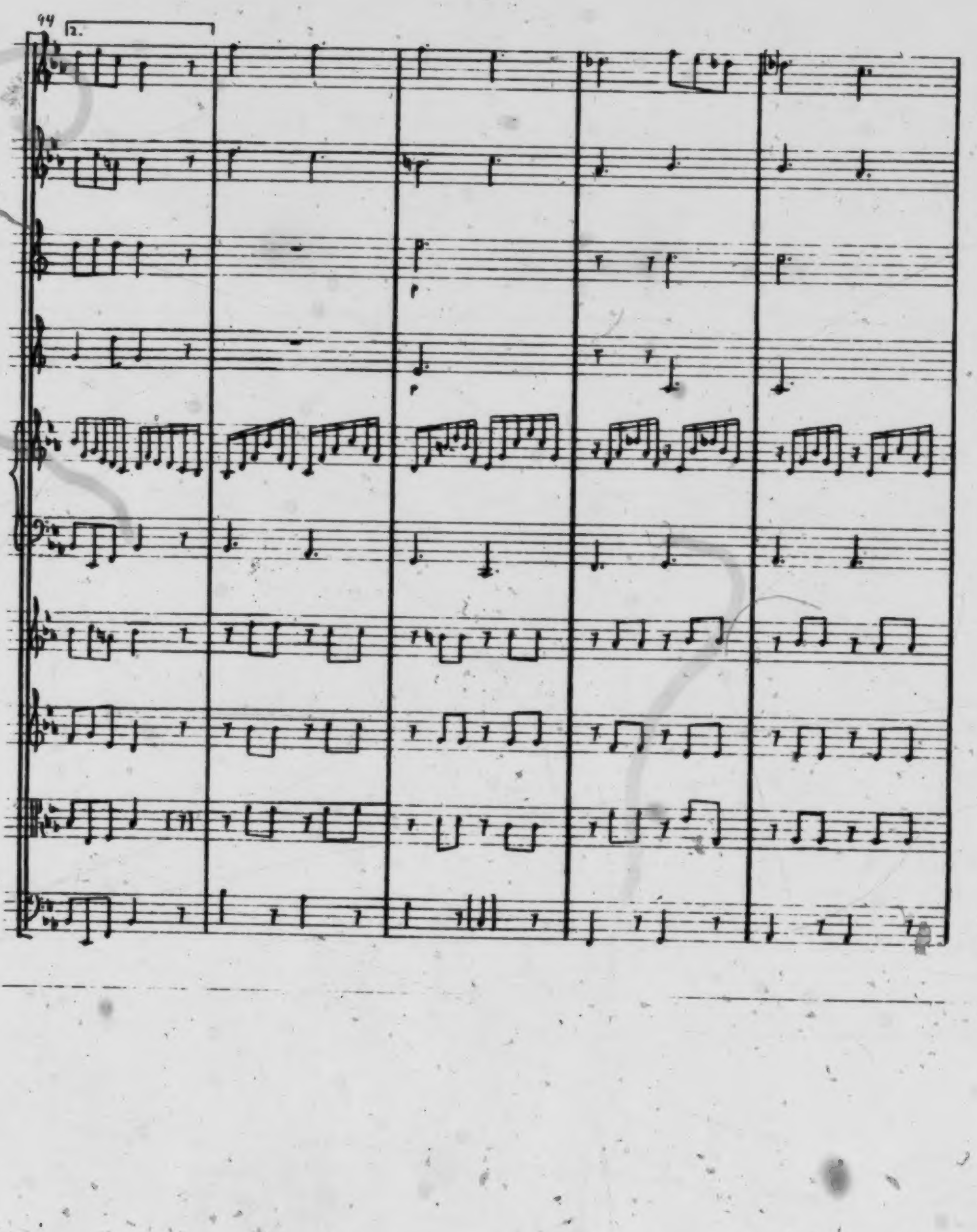
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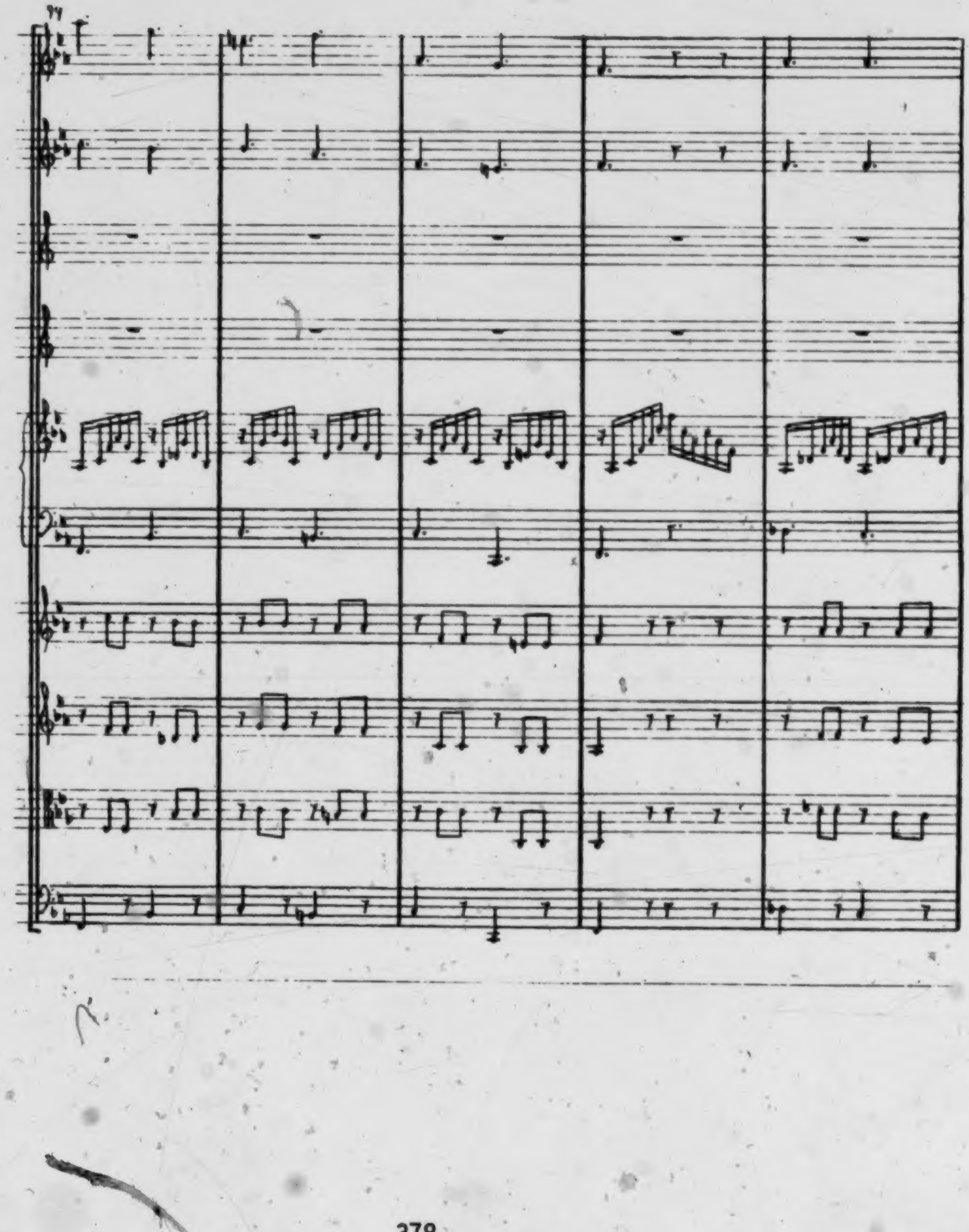

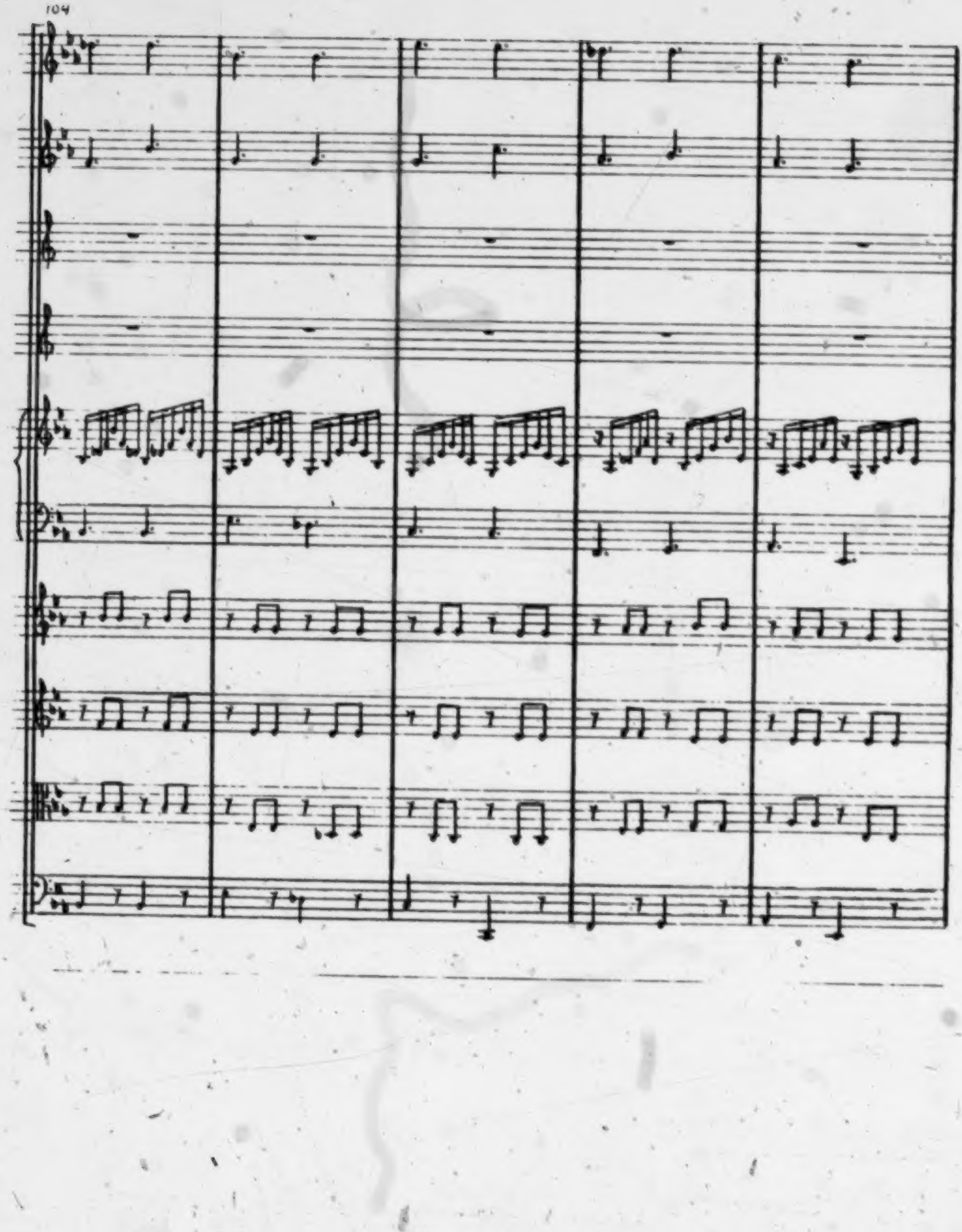
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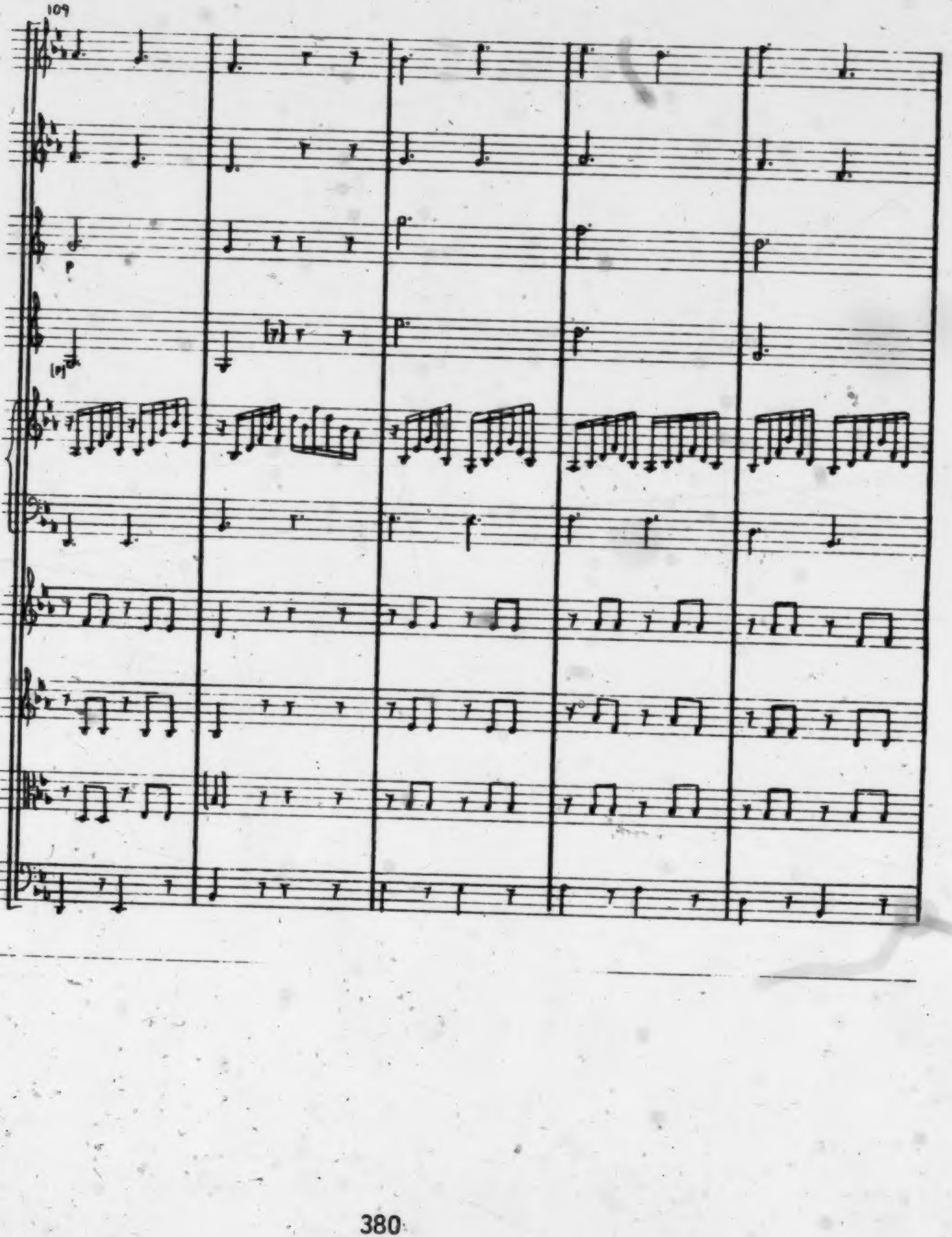
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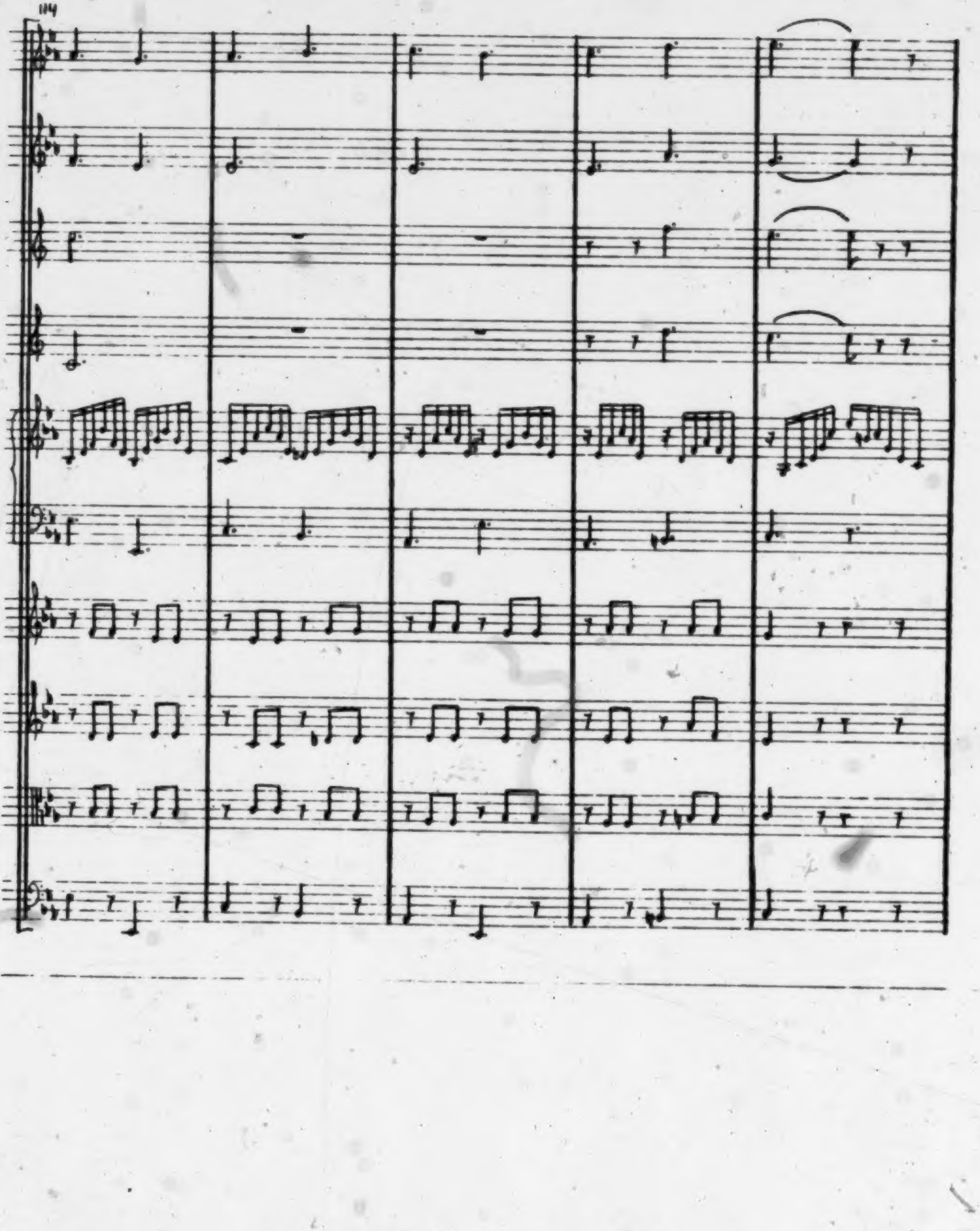
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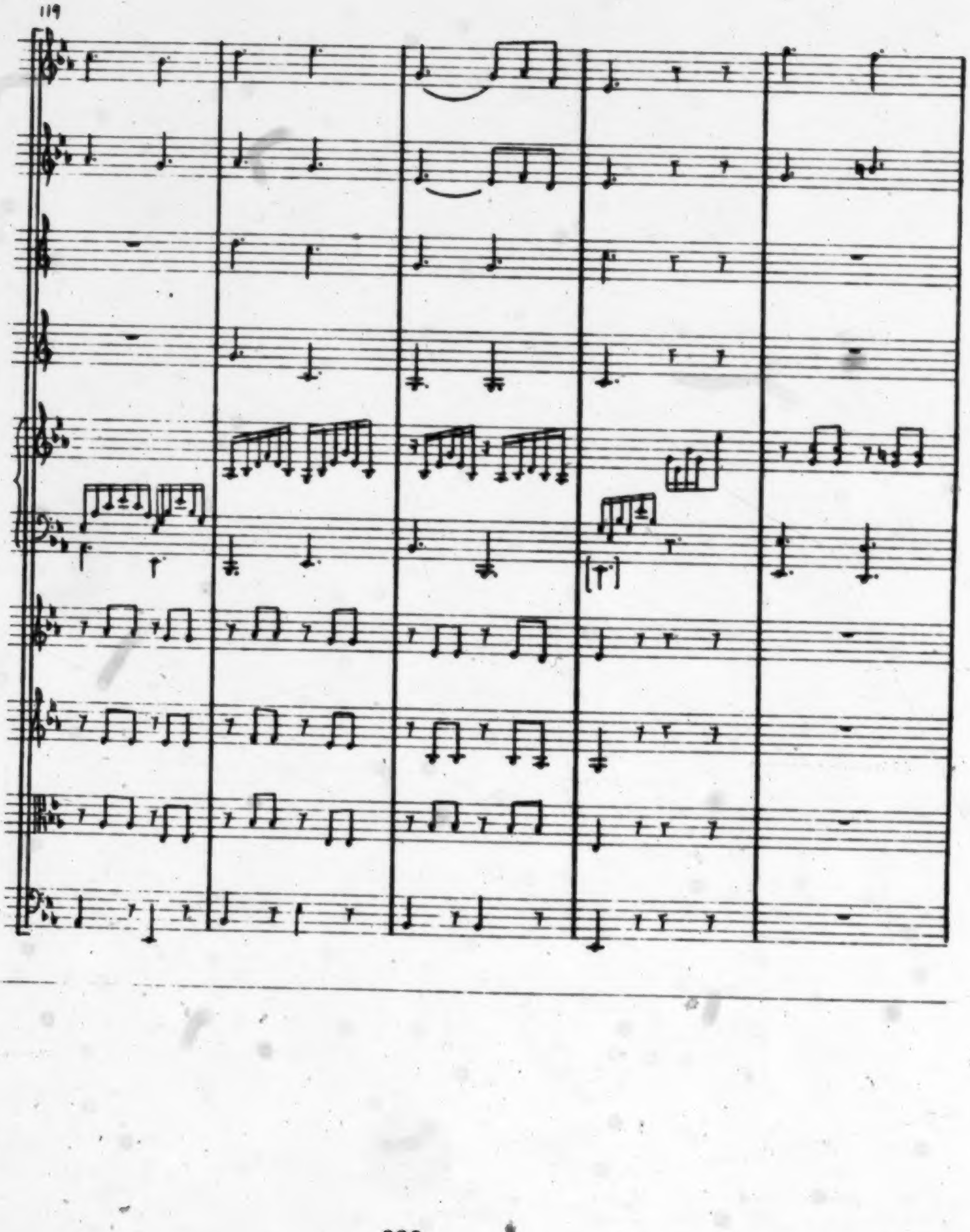
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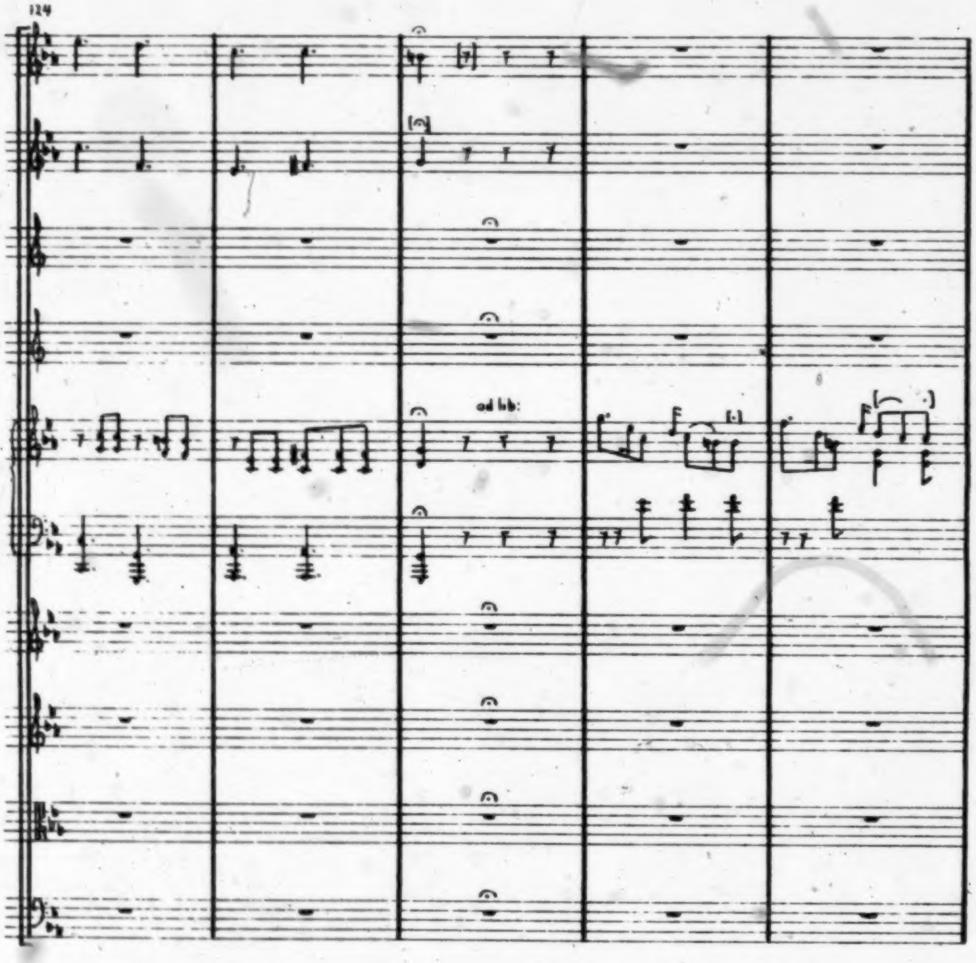
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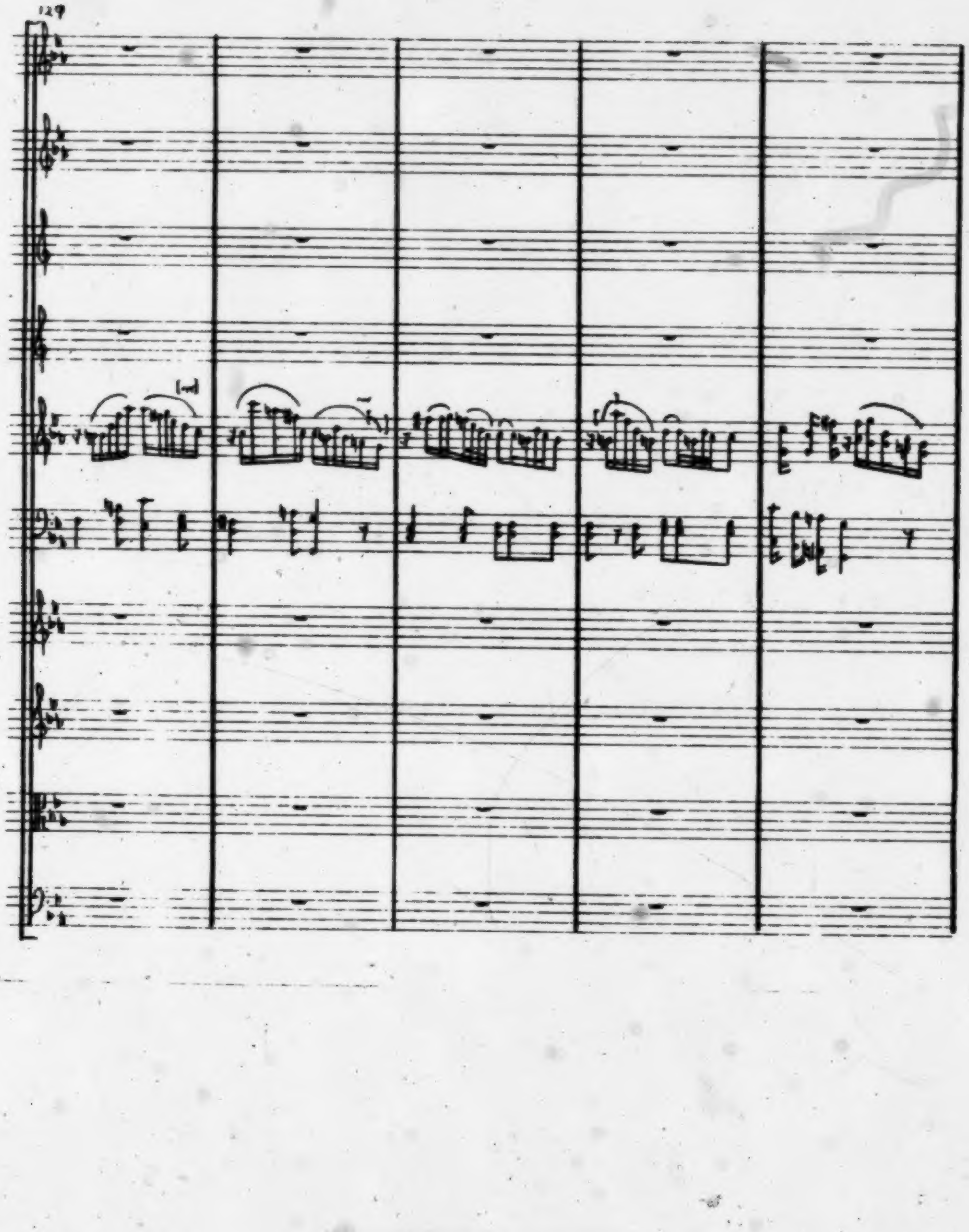
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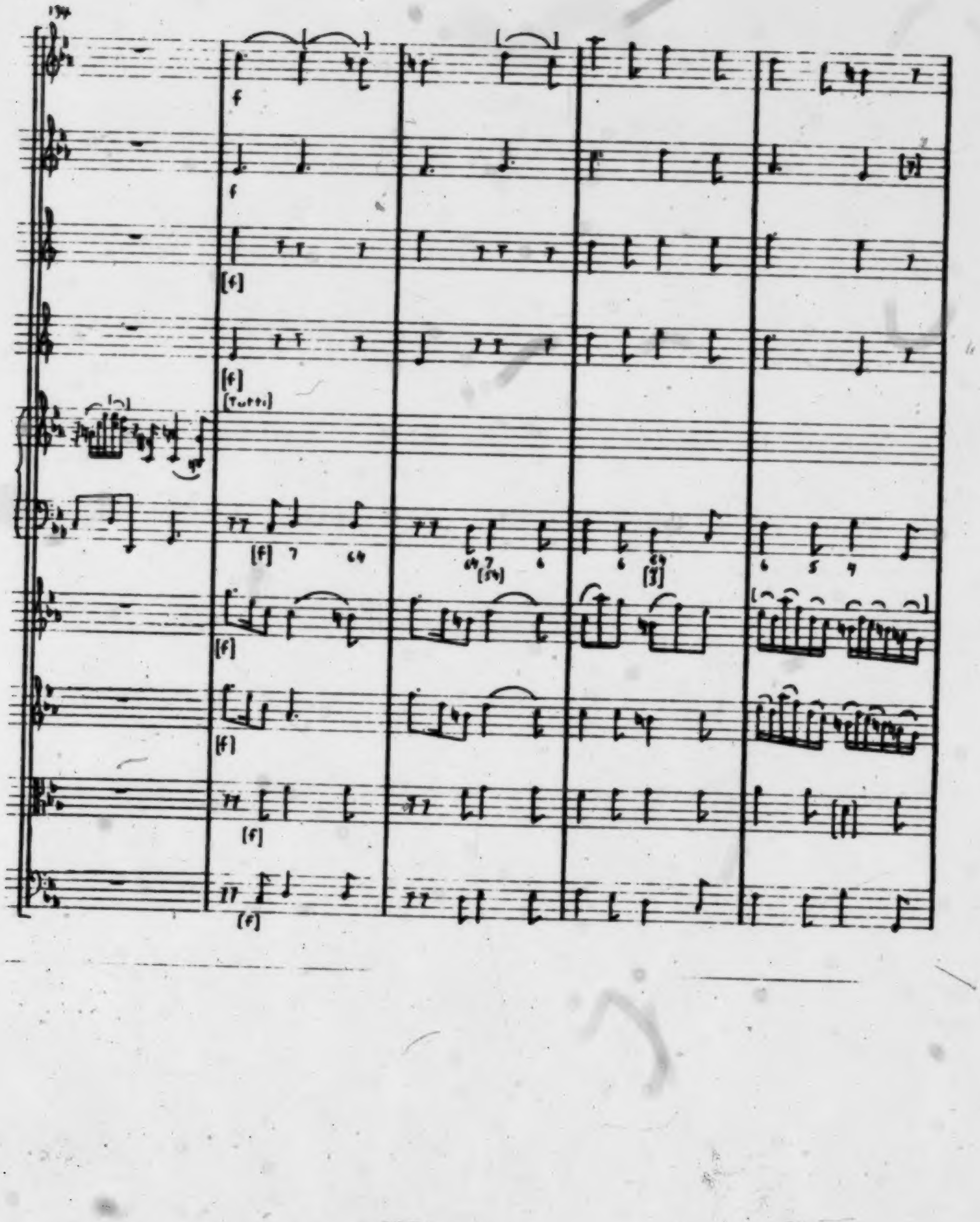
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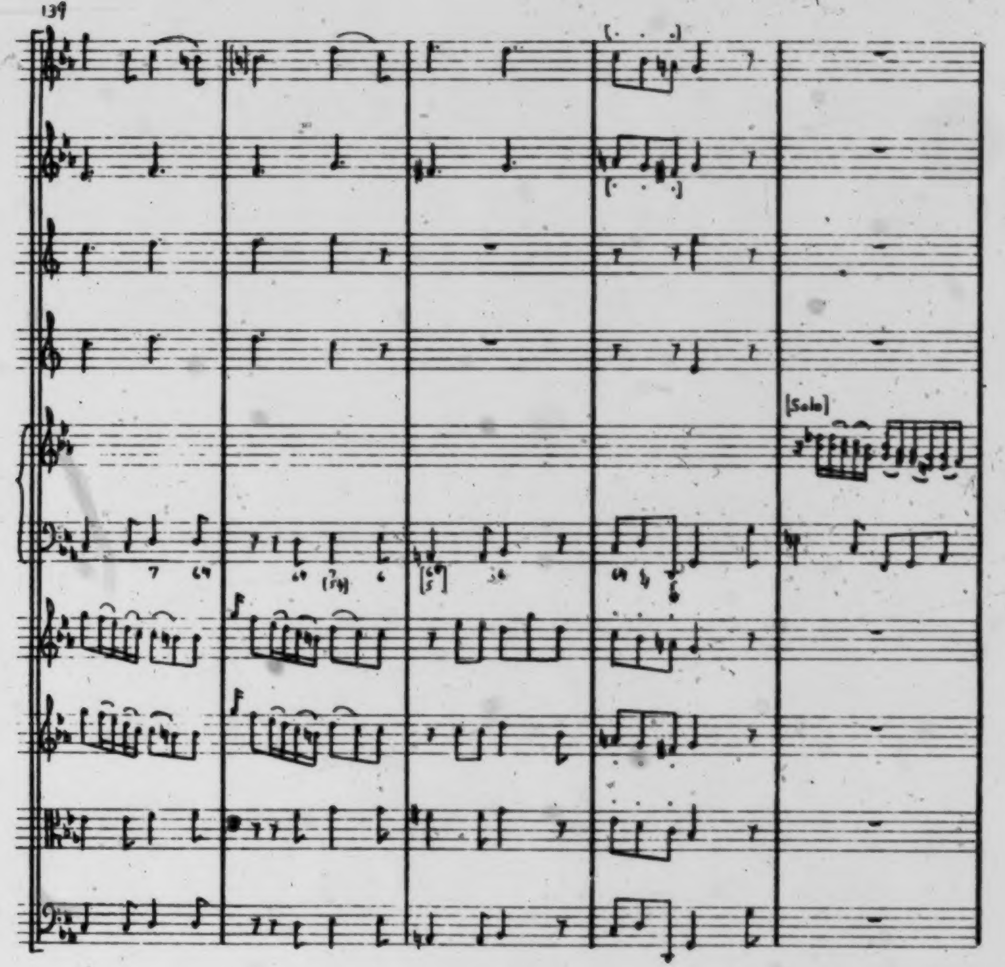
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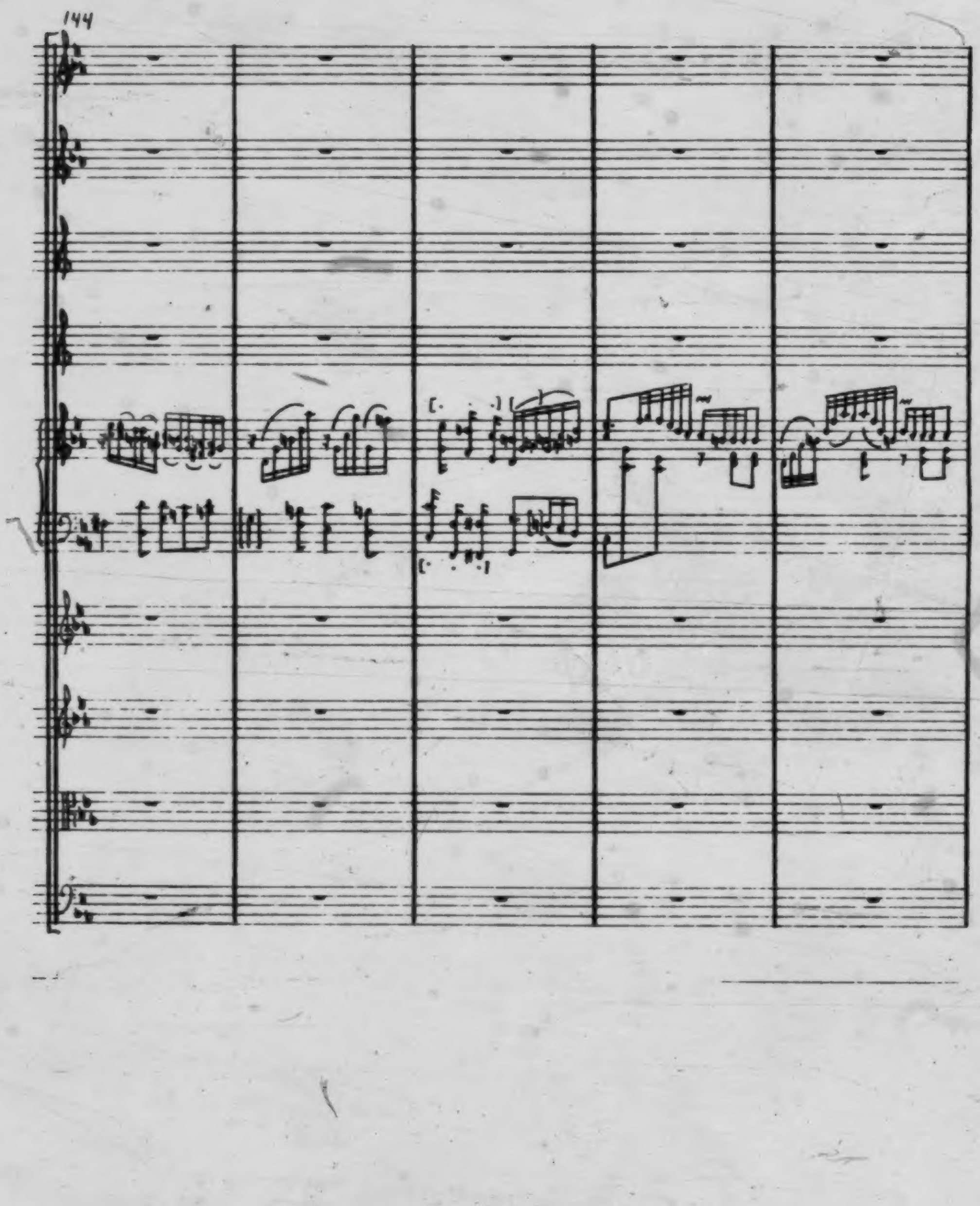
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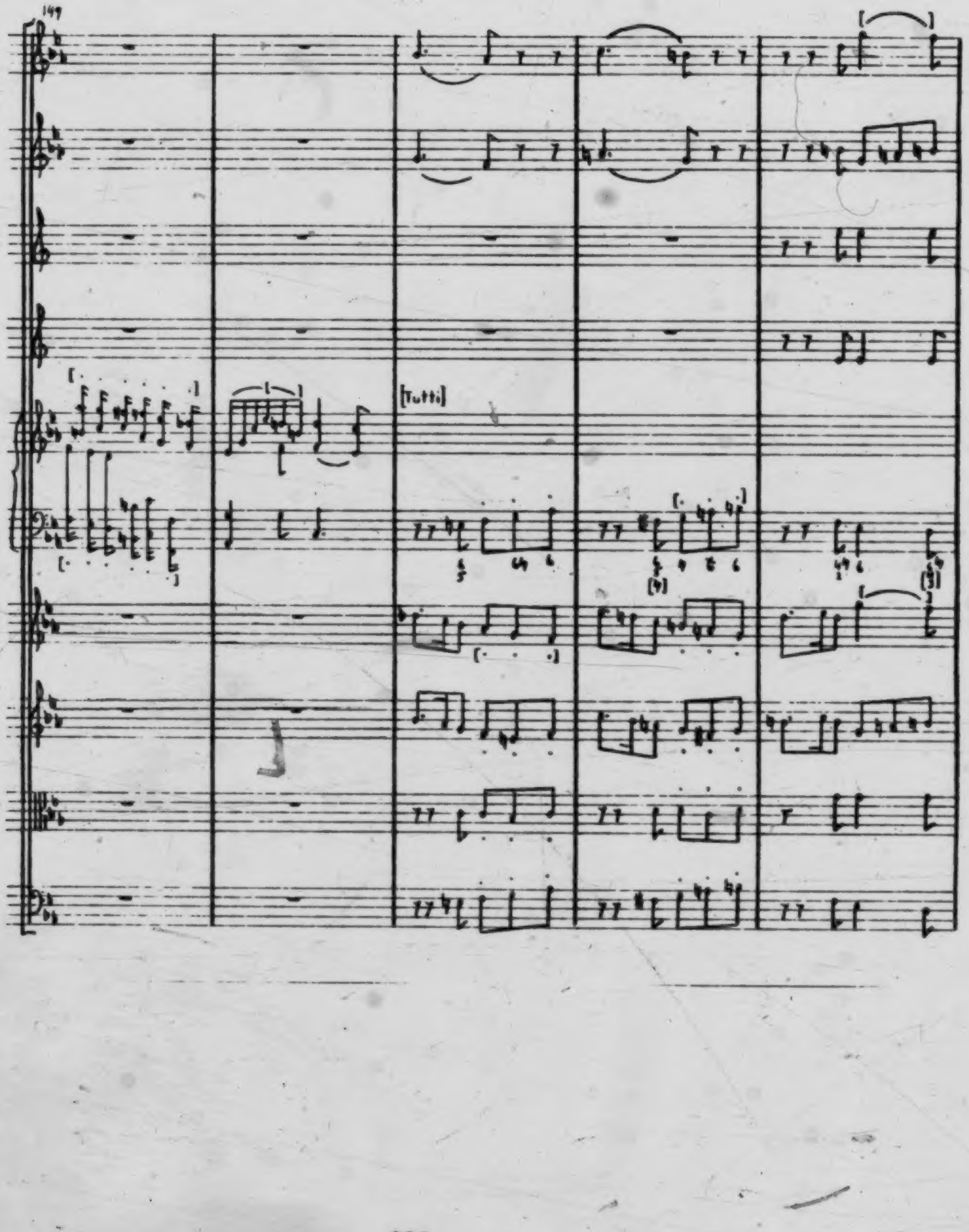
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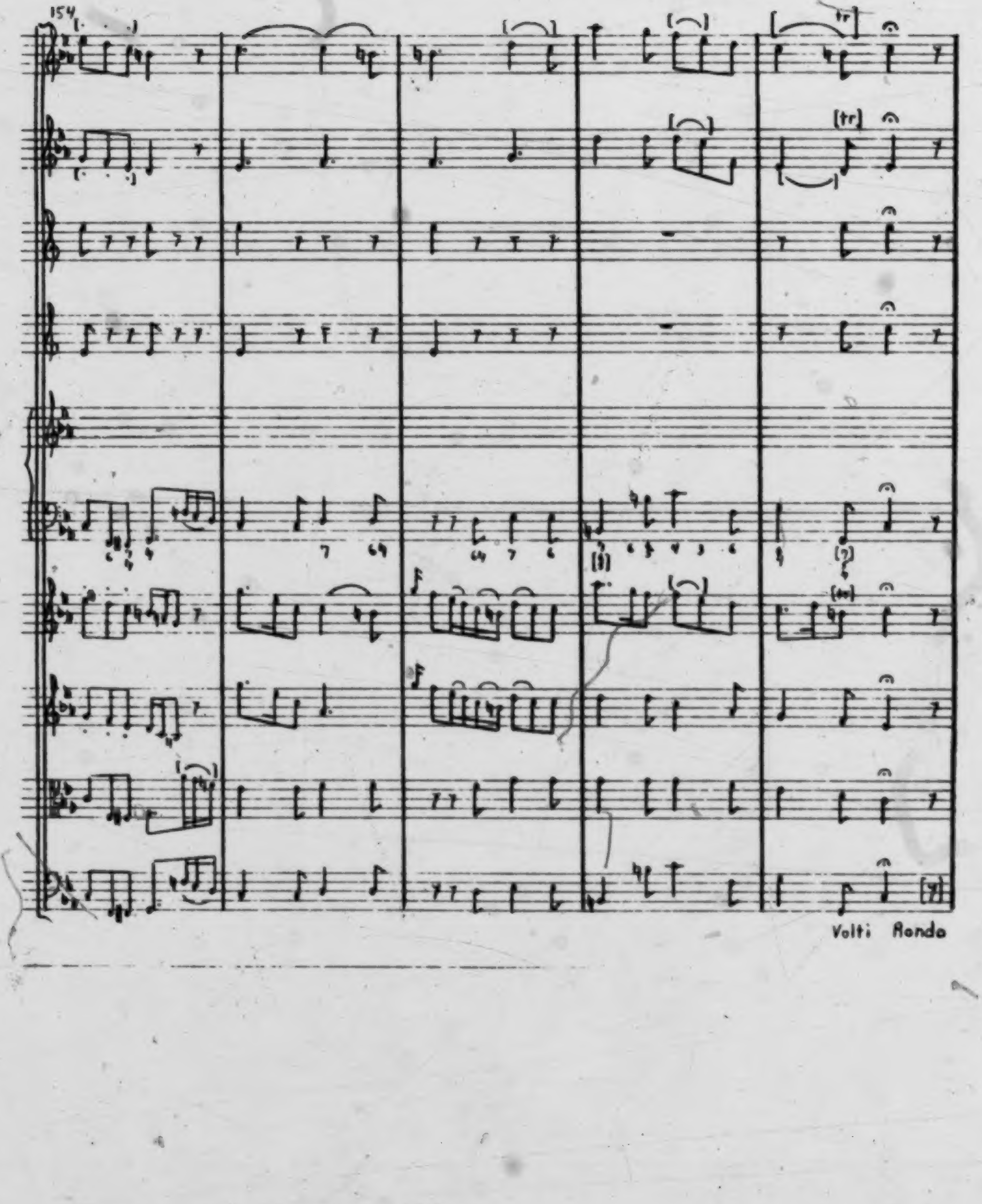
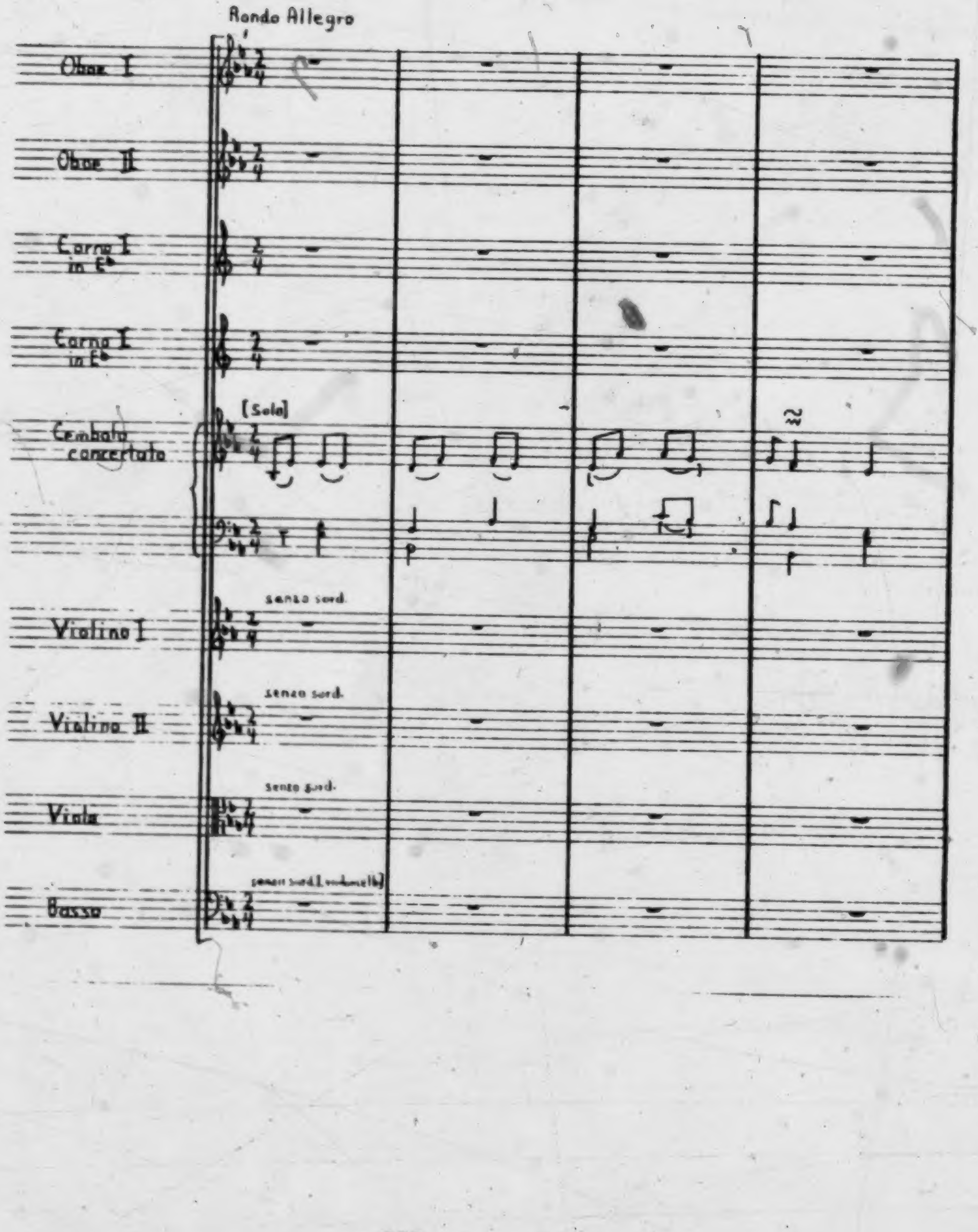
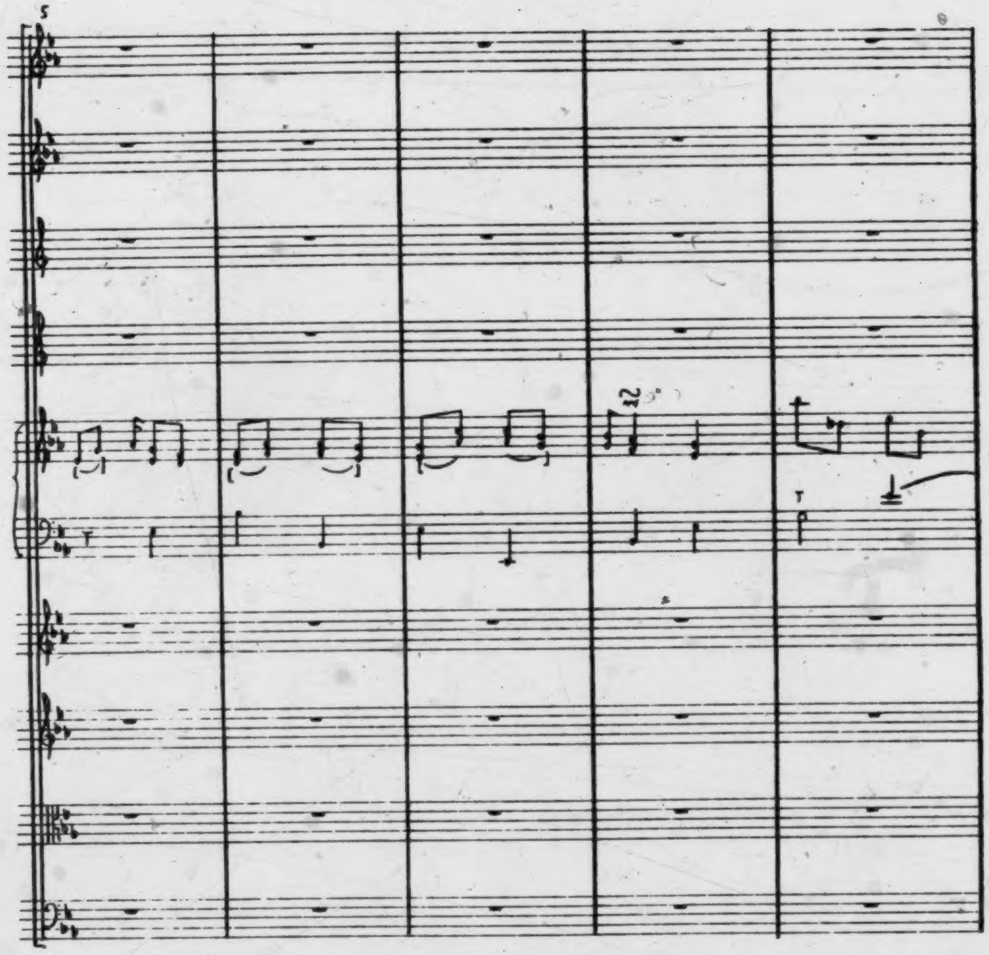


Volti Rondo


Rondo Allegro
Oboe I
Oboe II
Corno I in E♭
Corno I in E♭
[Solo]
Cembalo concertato
senza sord.
Violino I
senza sord.
Violino II
senza sord.
Viola
senza sord. [violoncello]
Basso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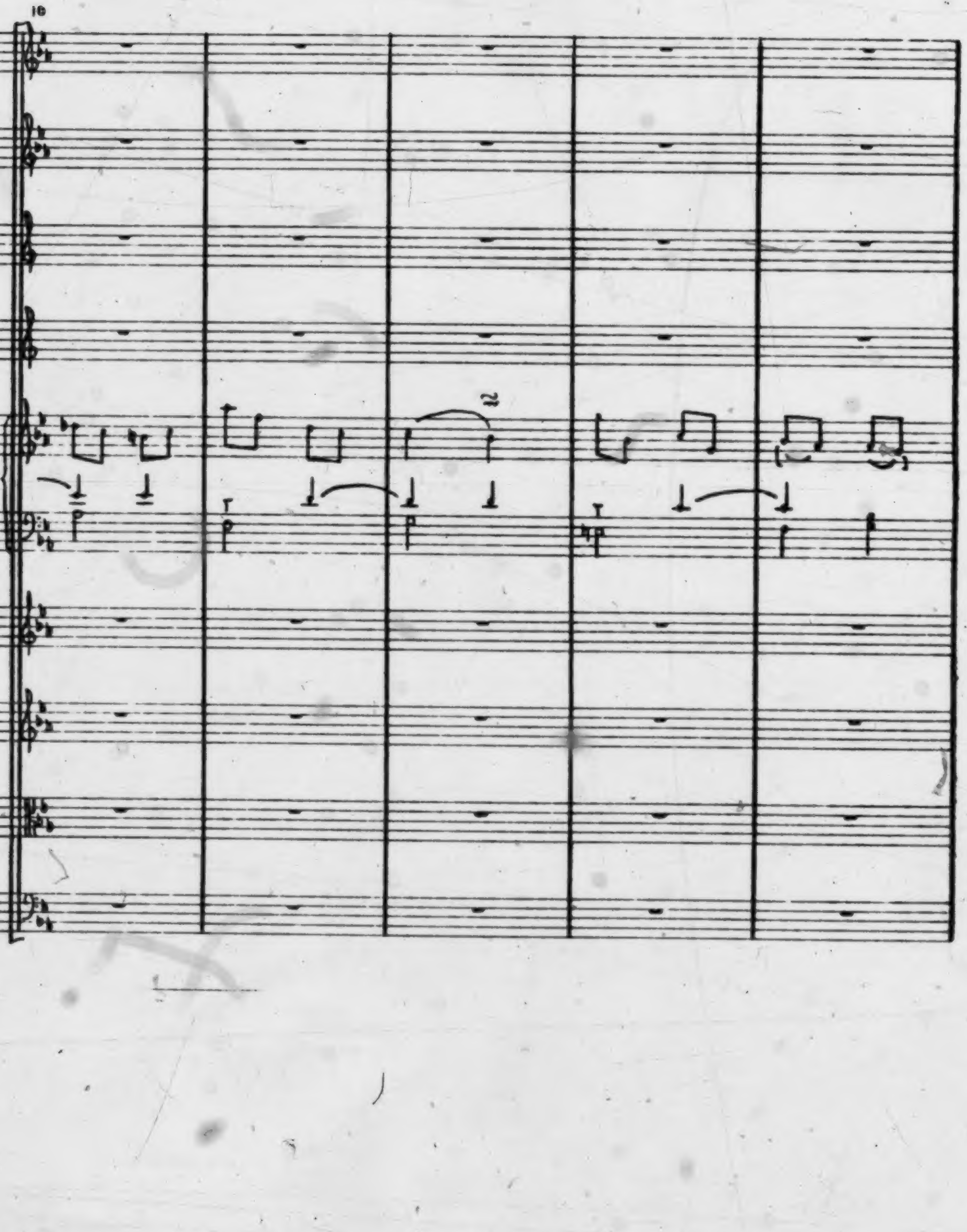
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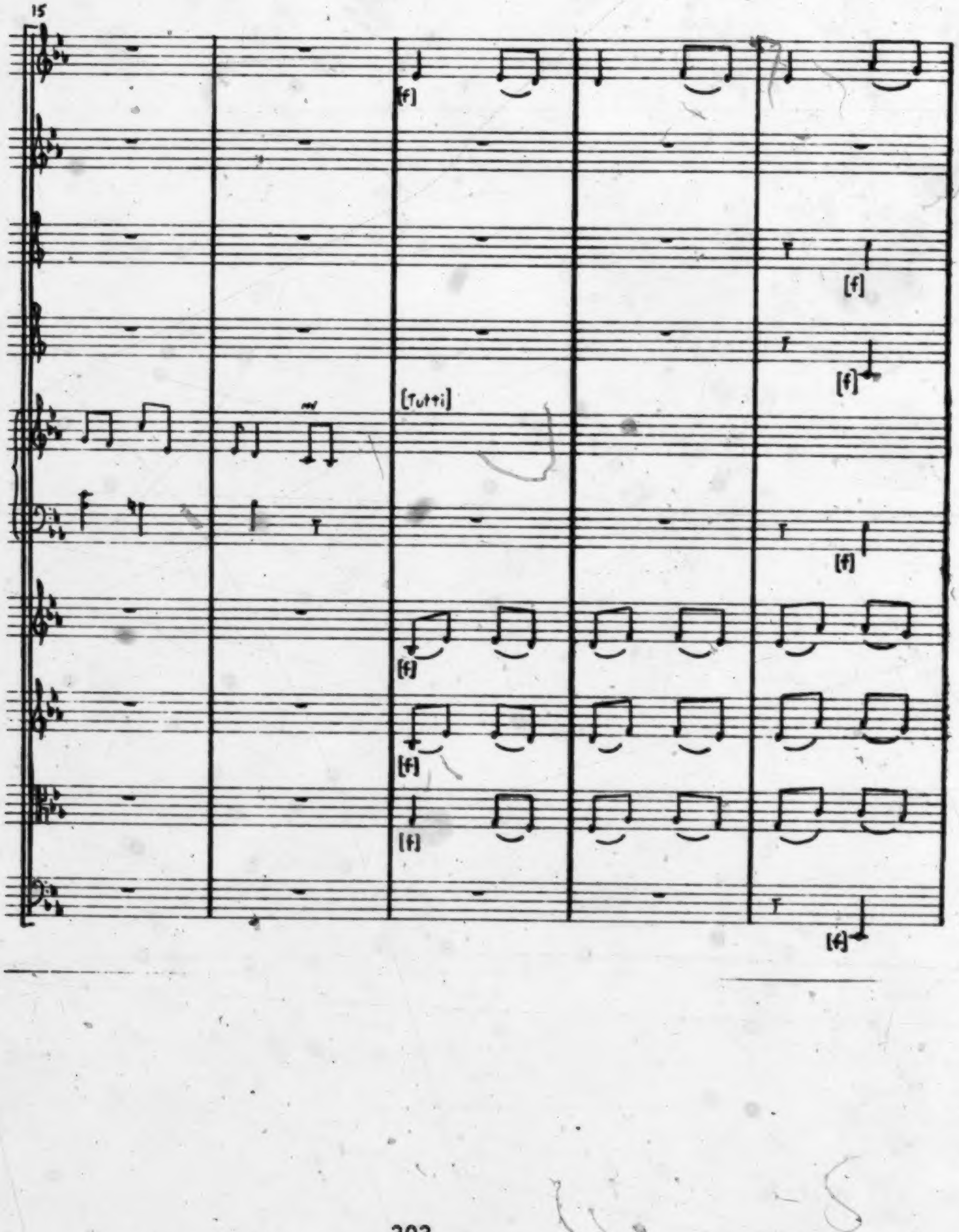
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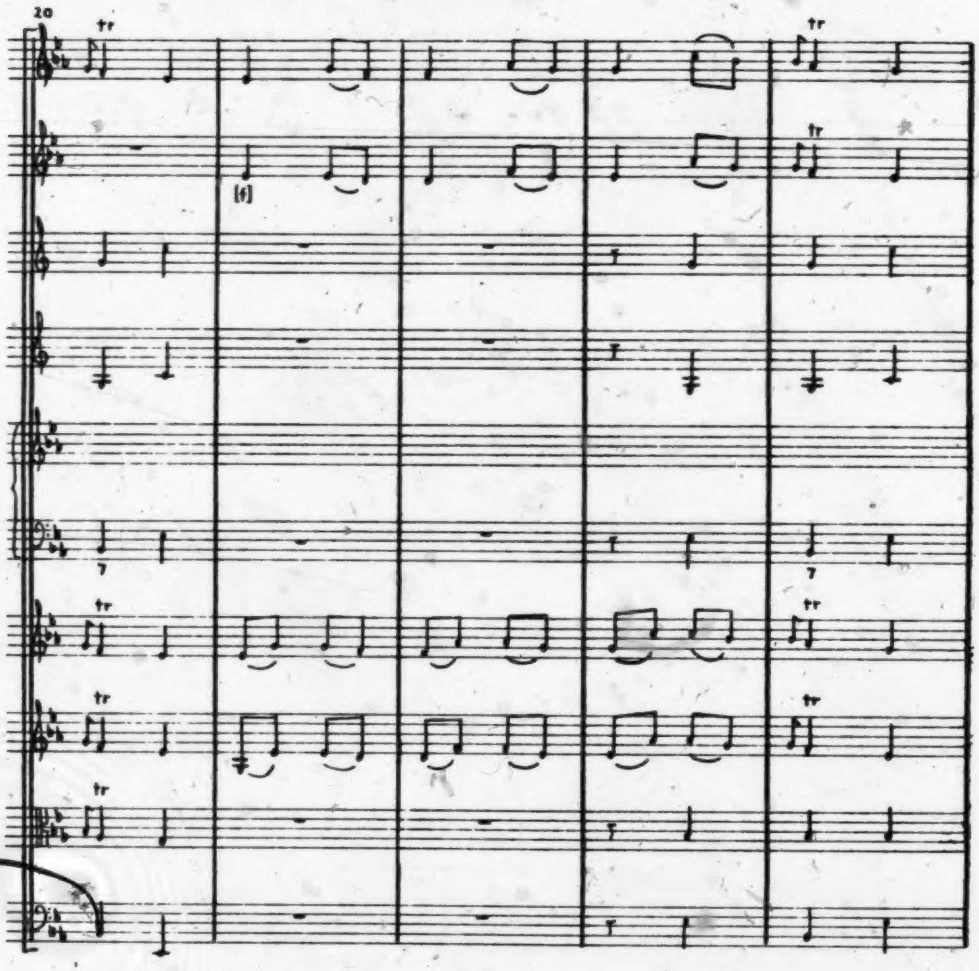
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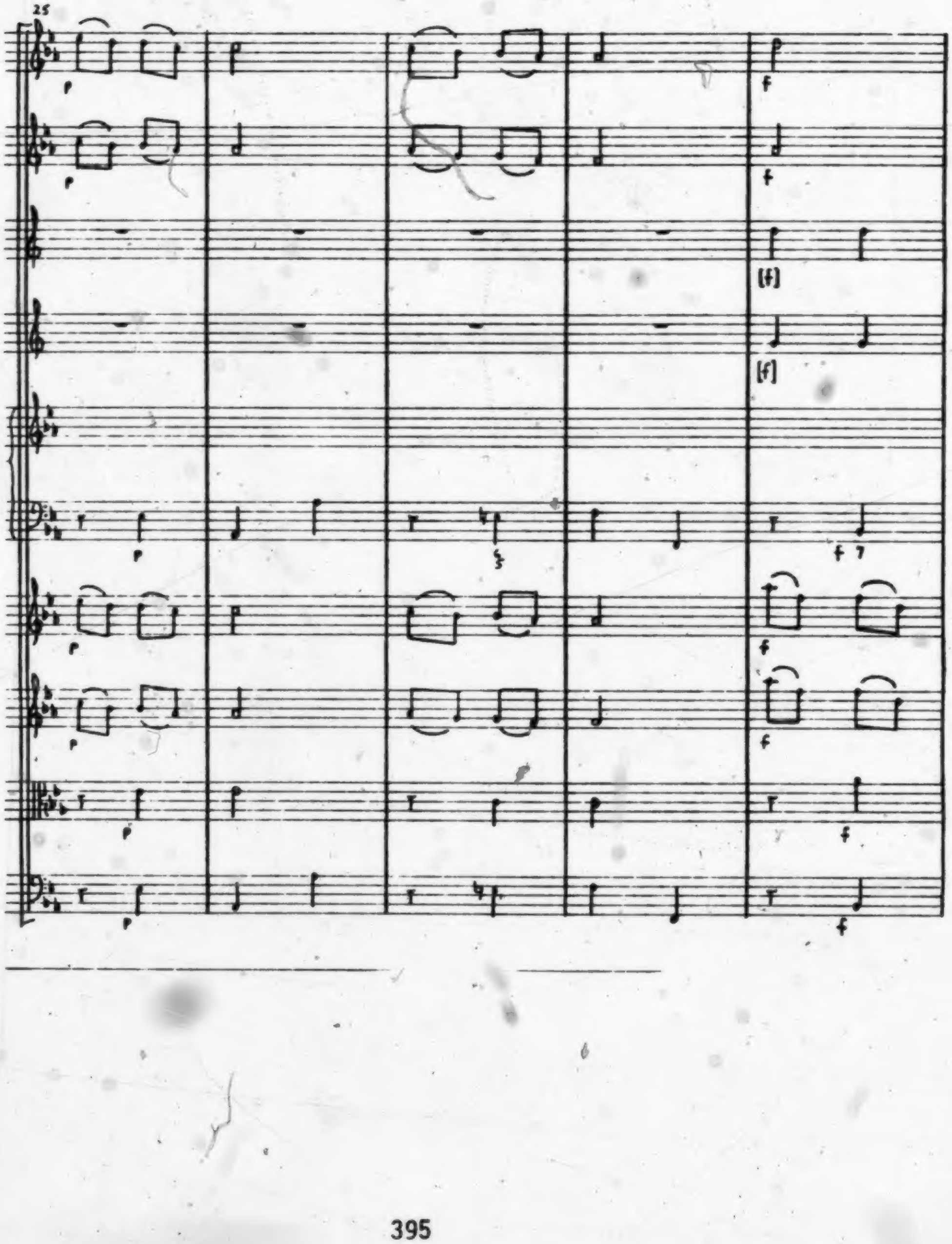
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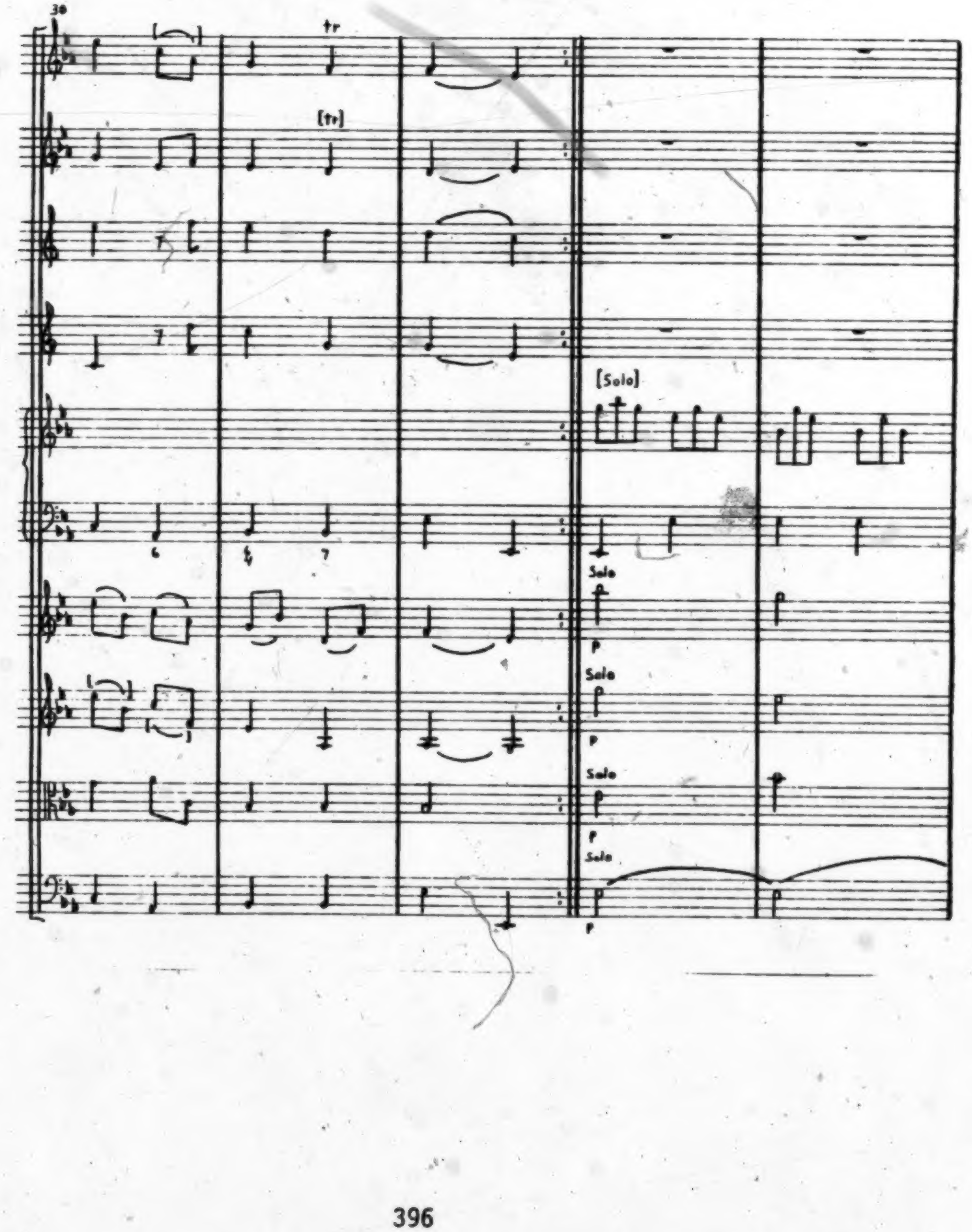
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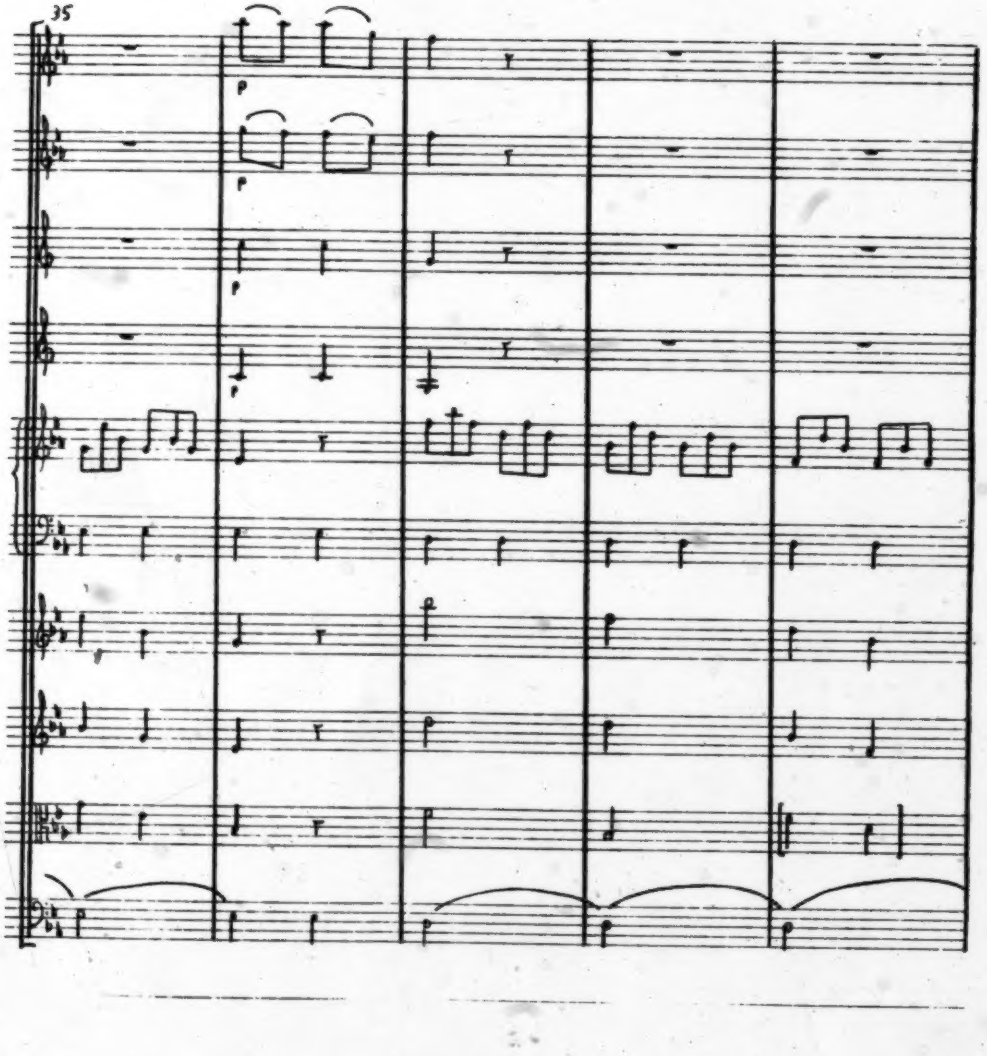
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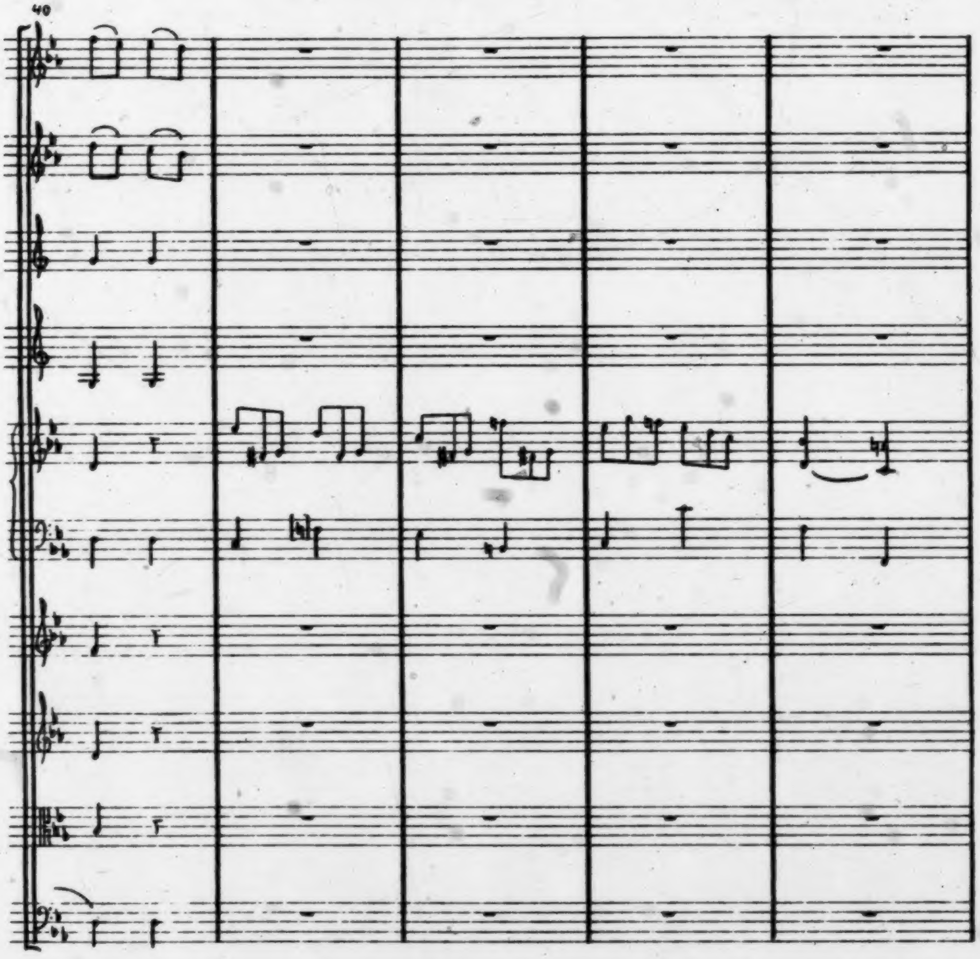
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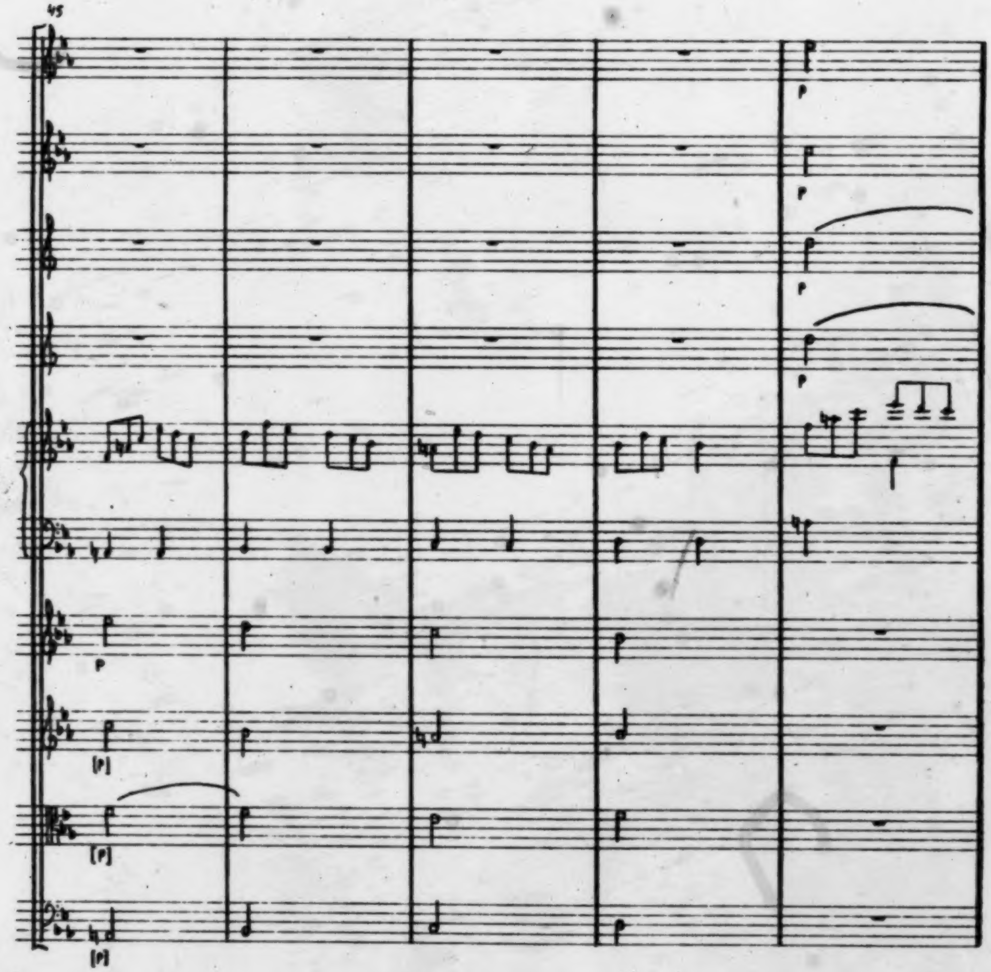
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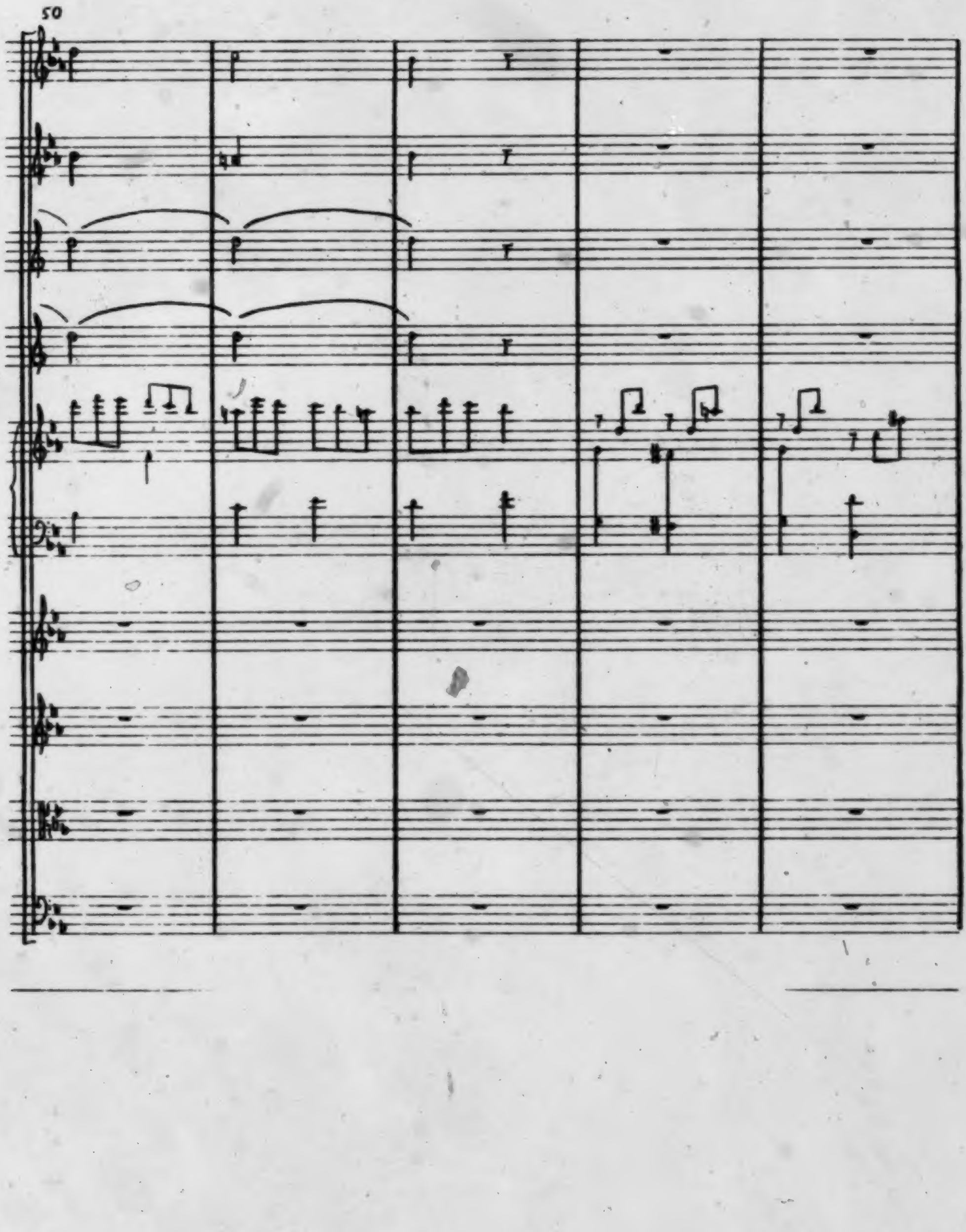
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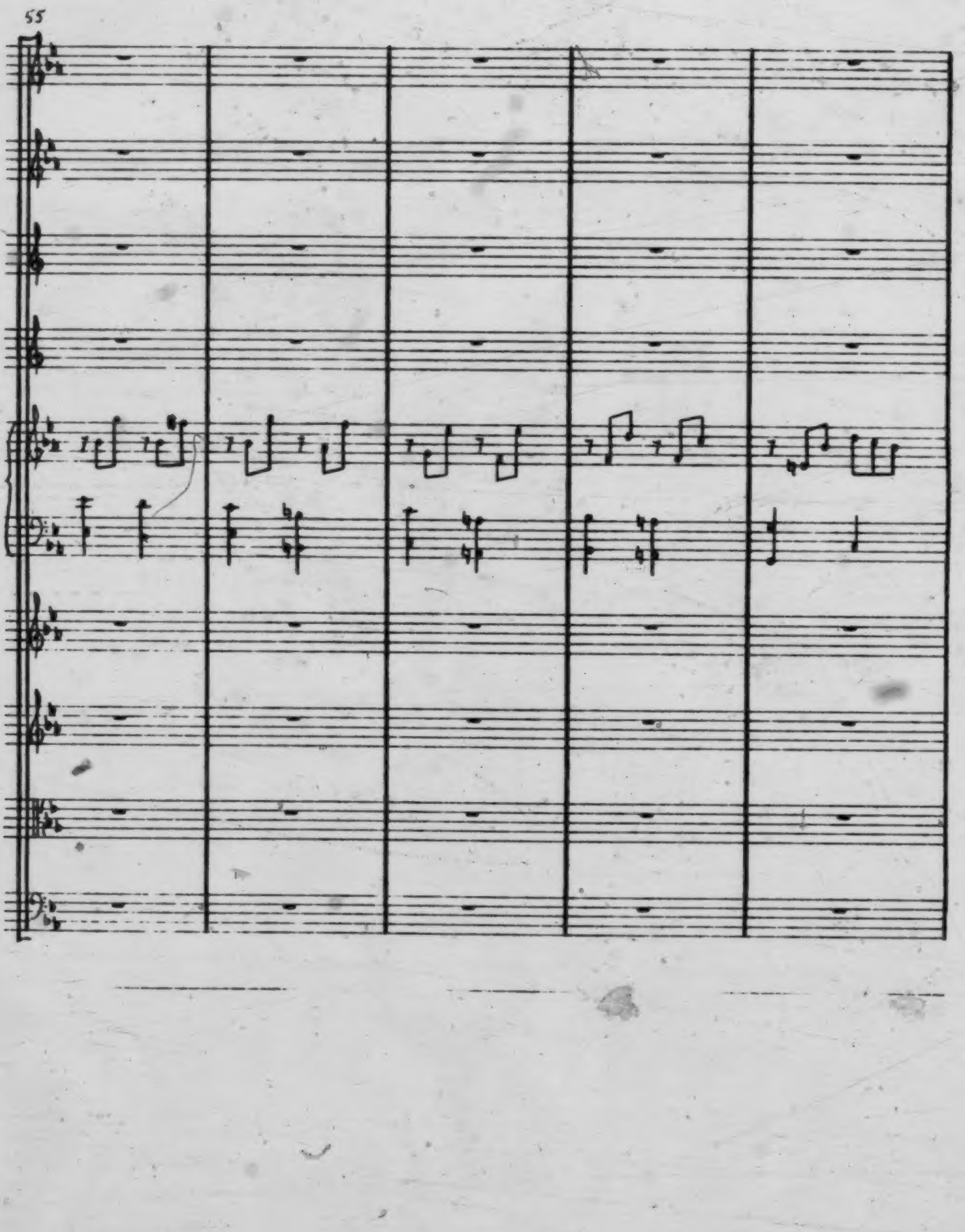
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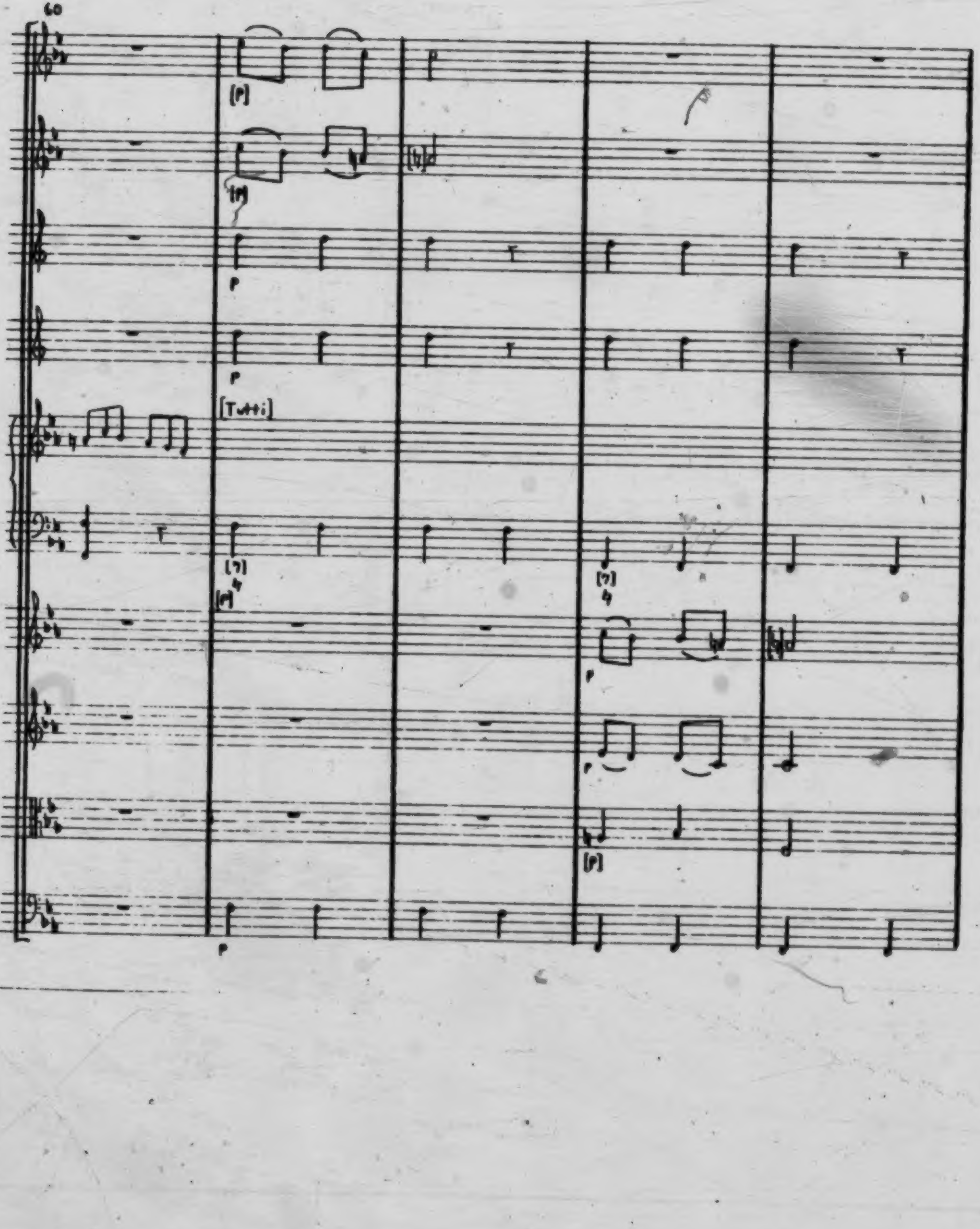
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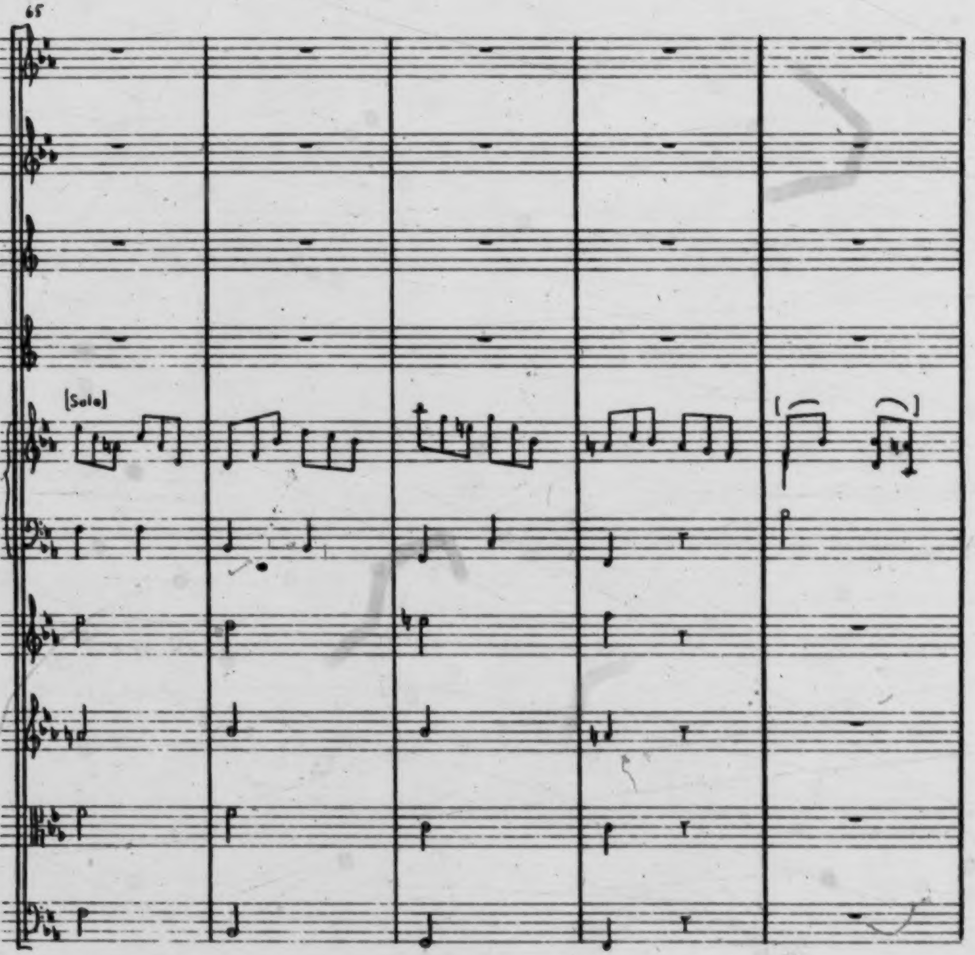
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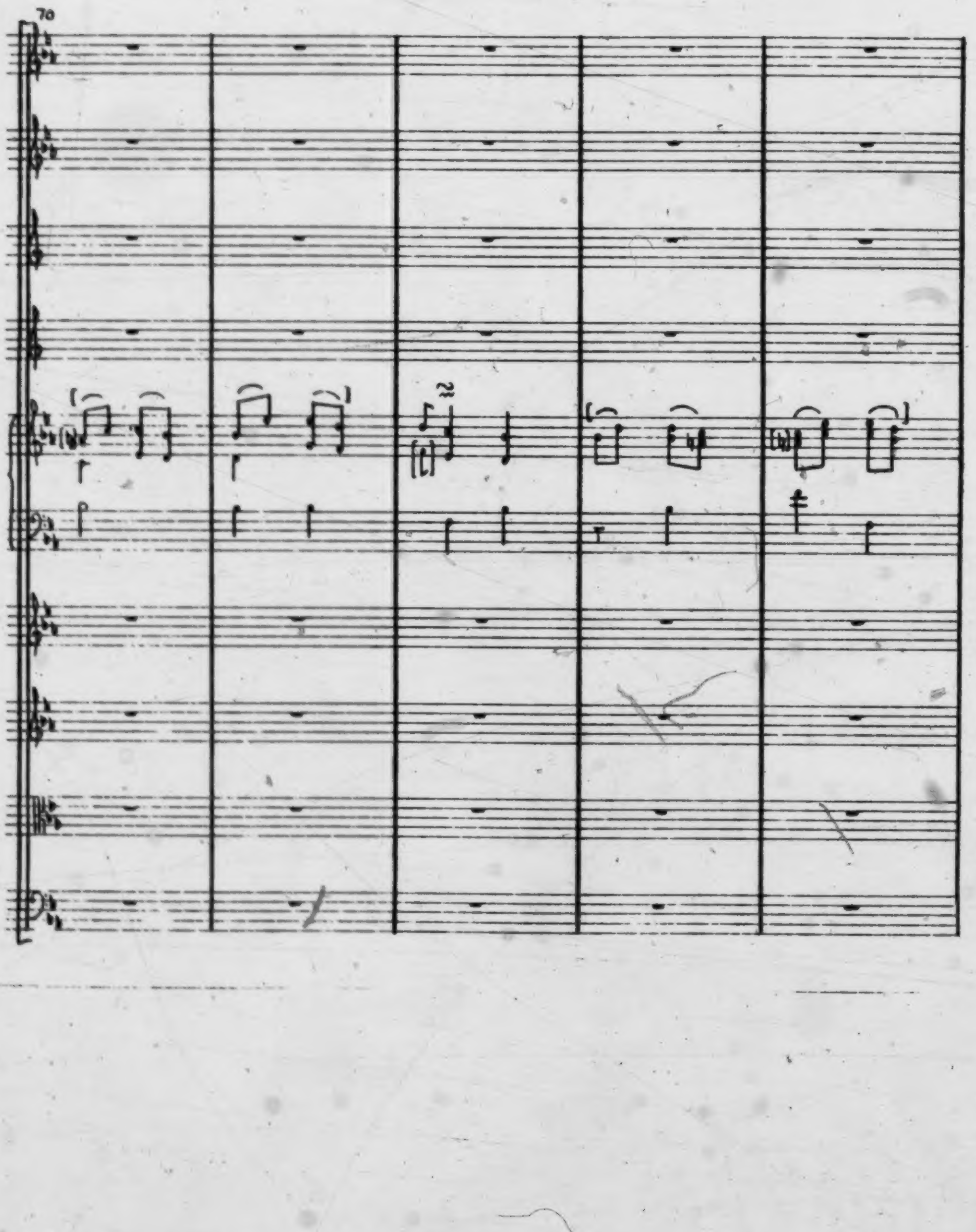
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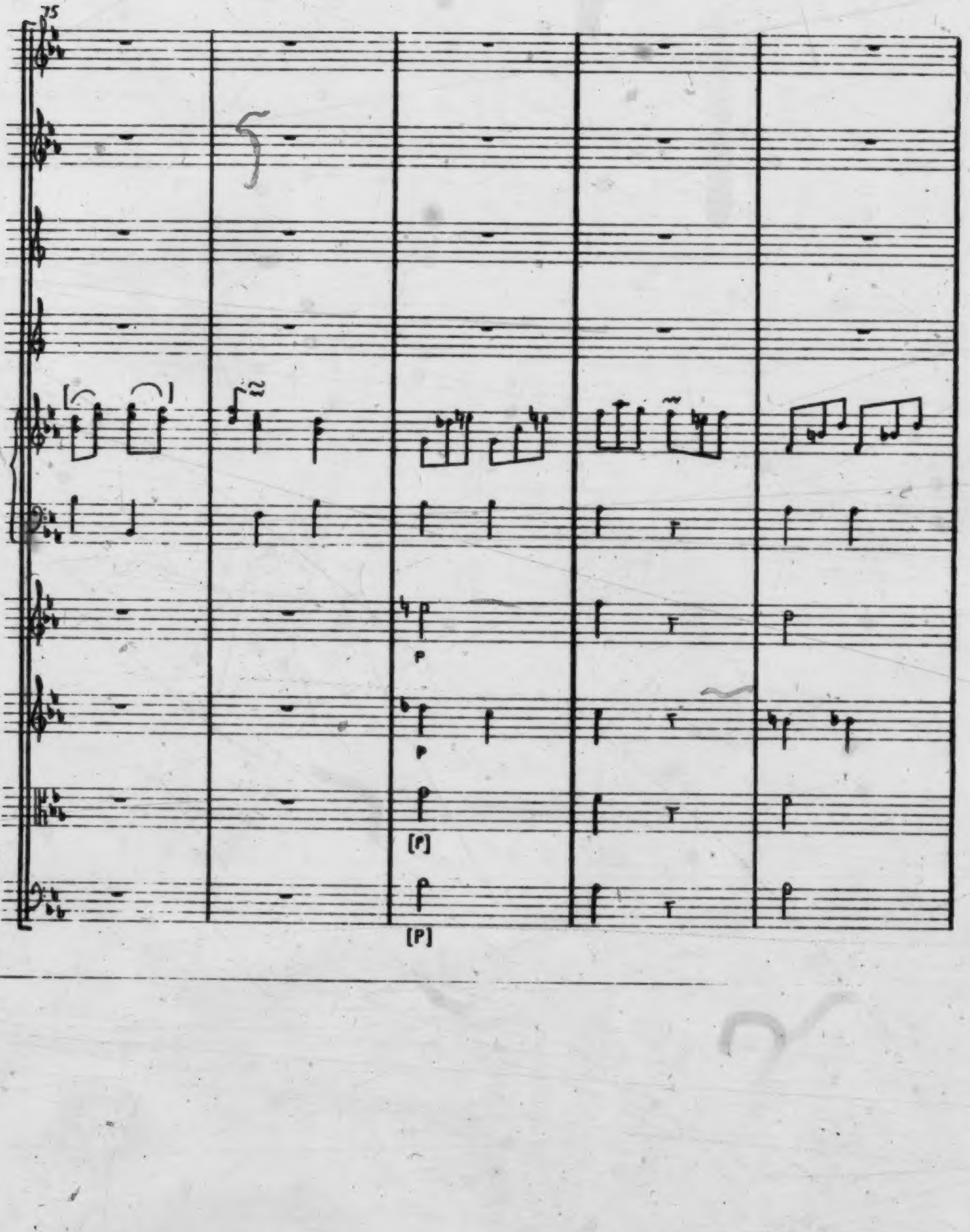
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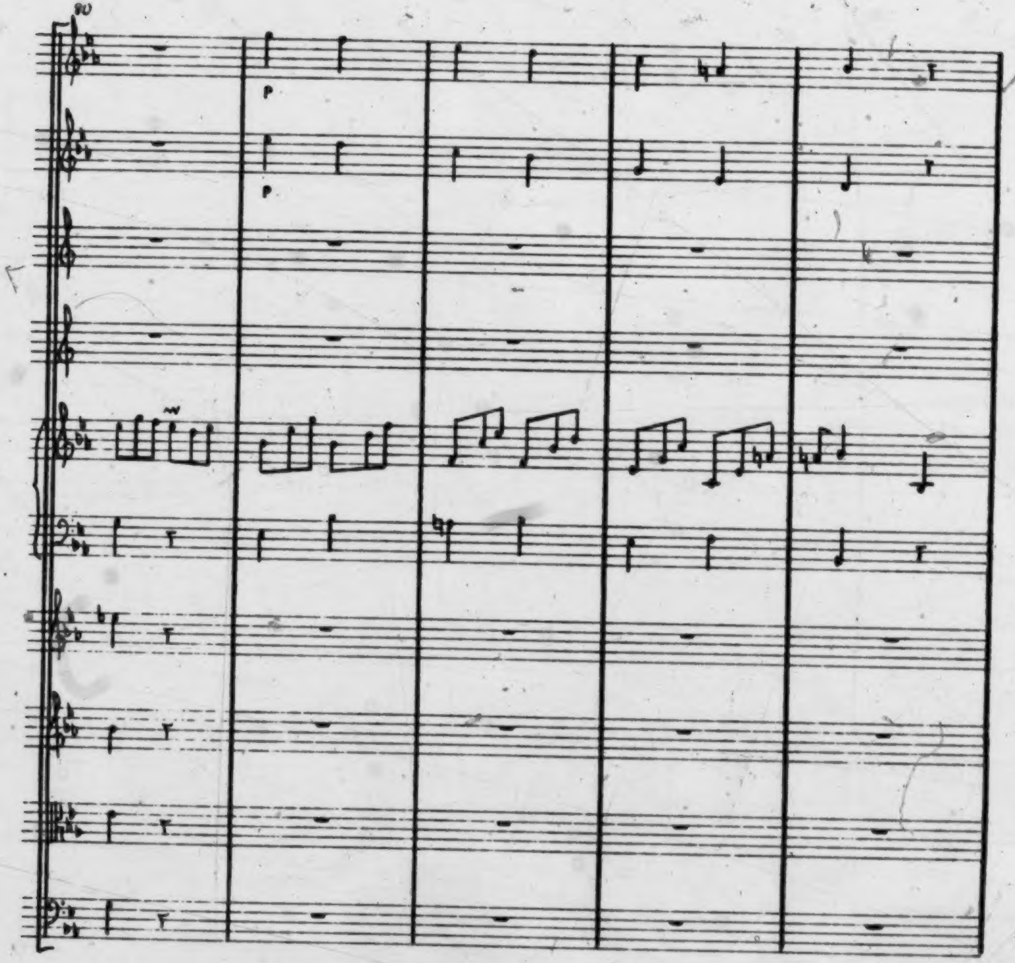
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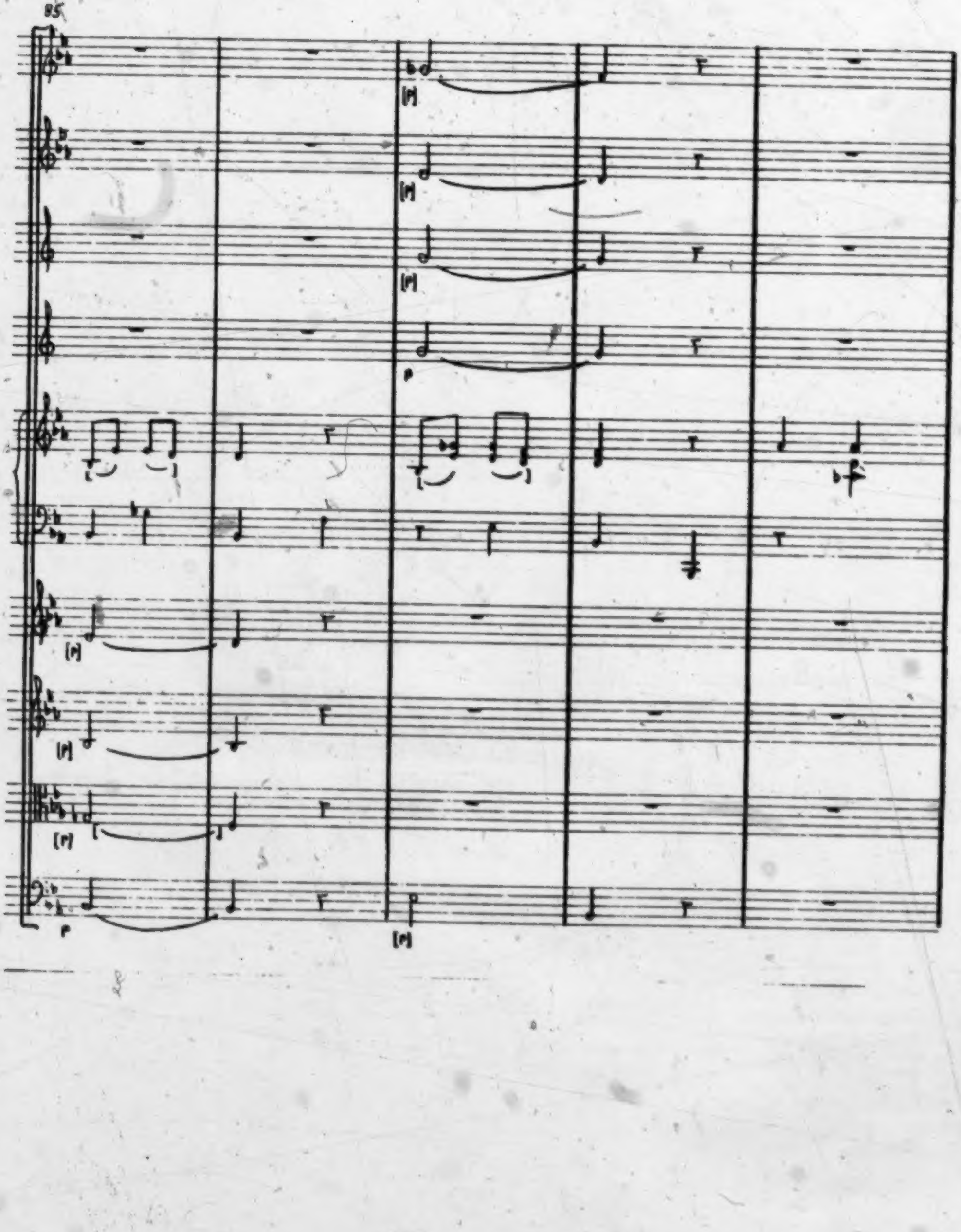
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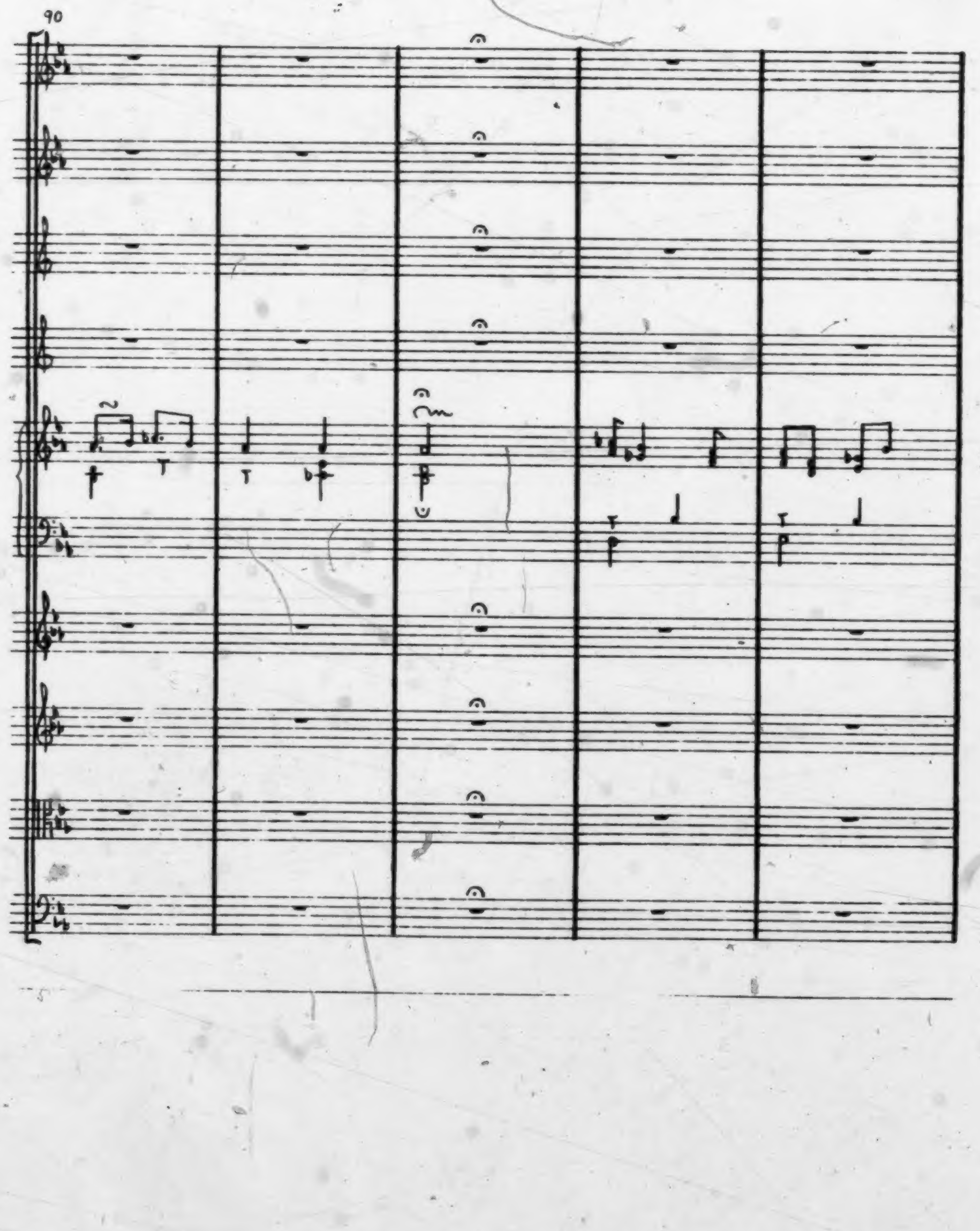
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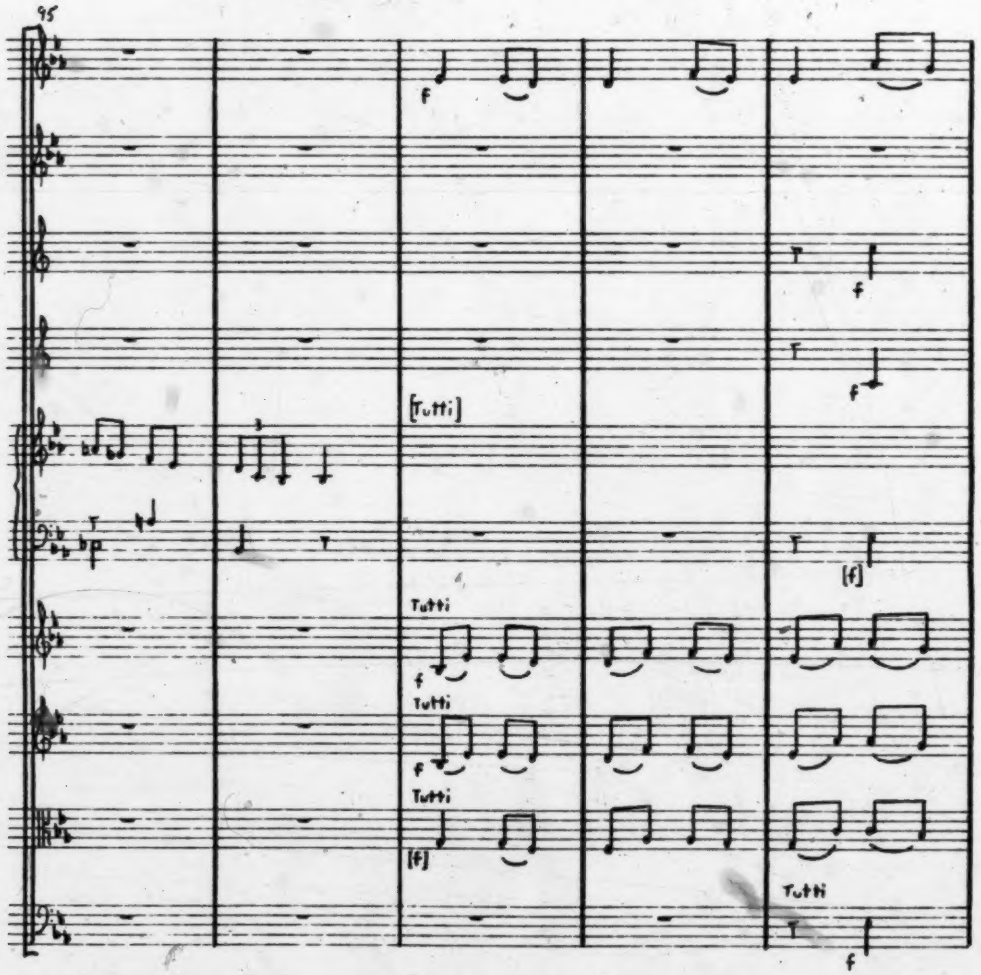
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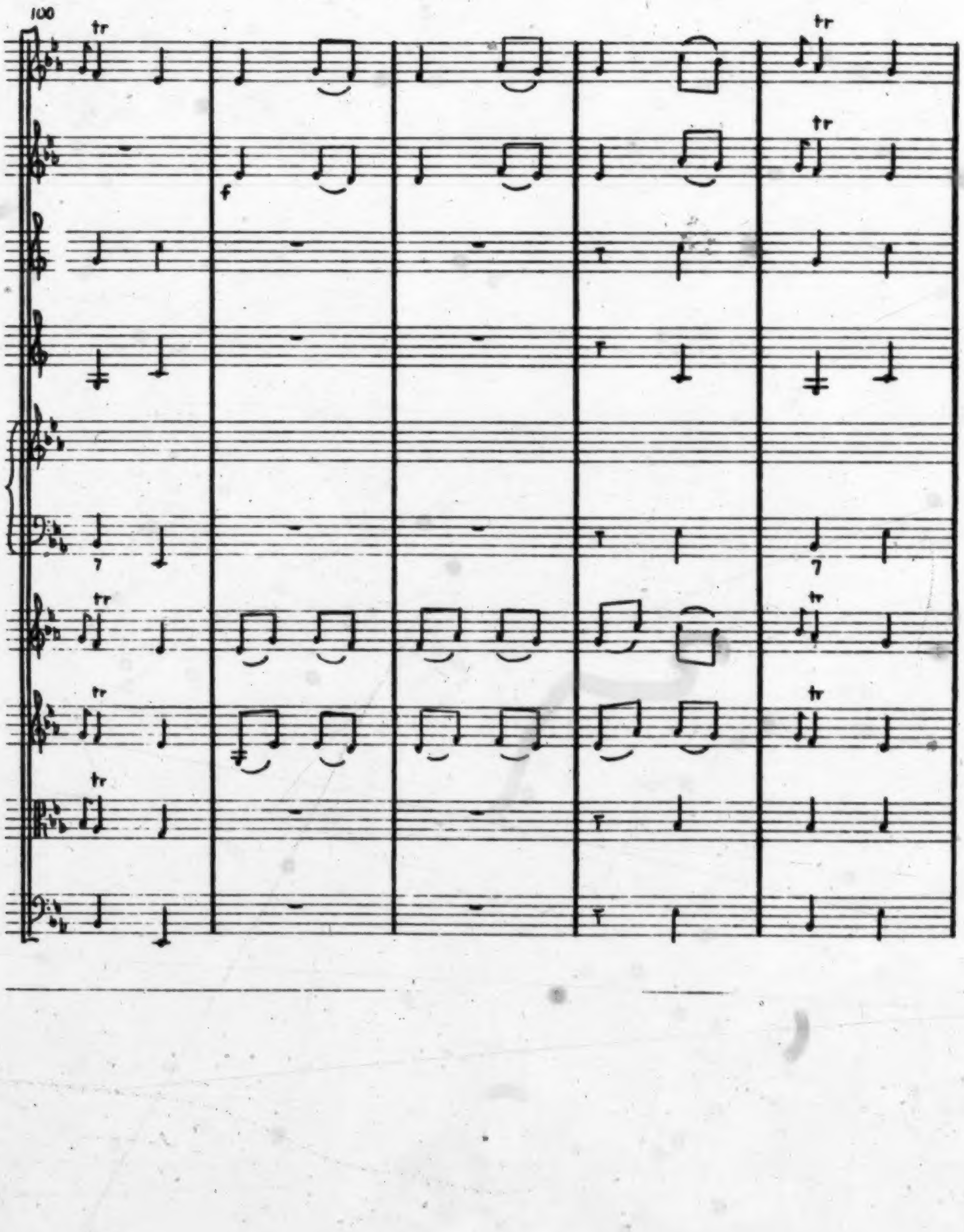
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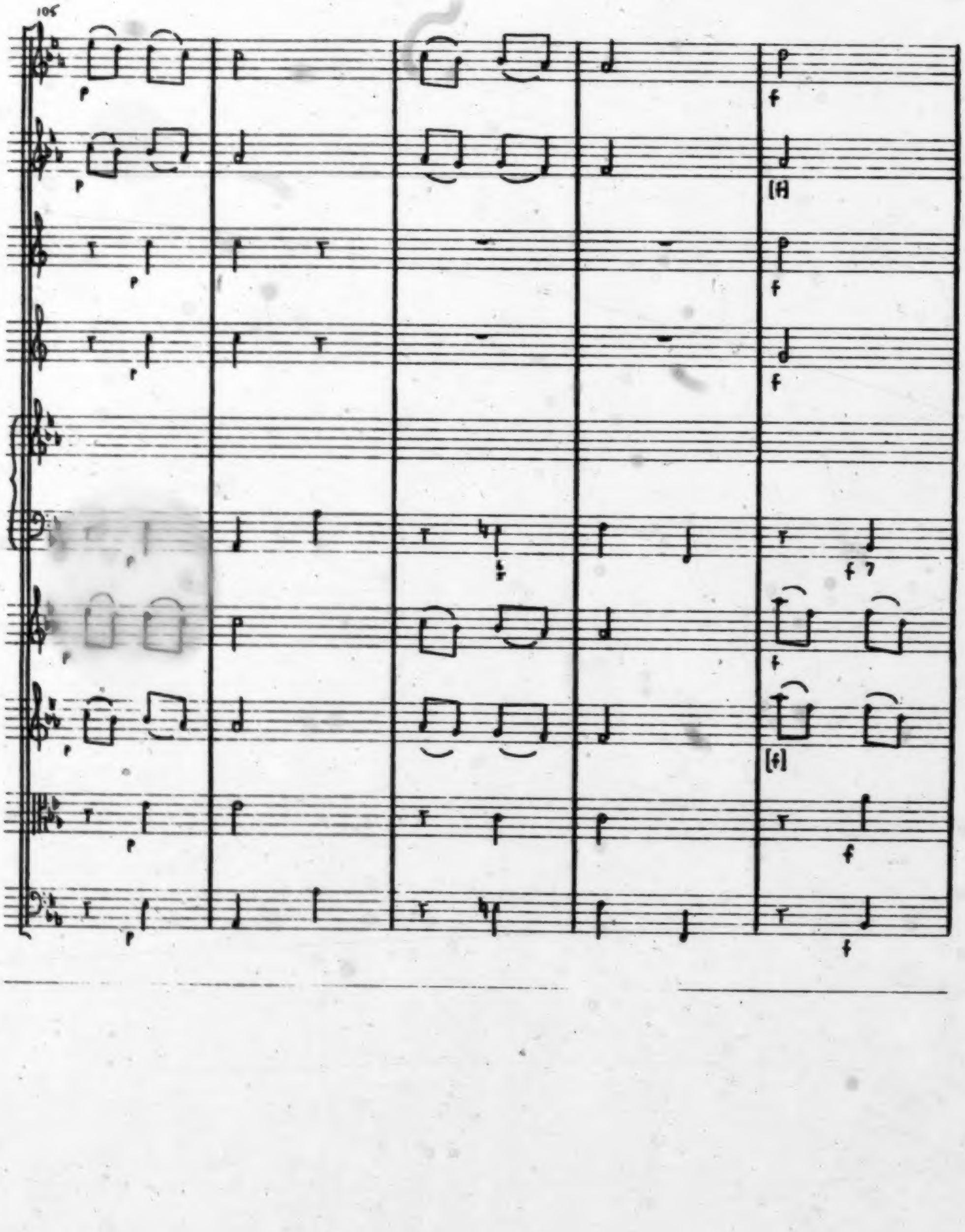
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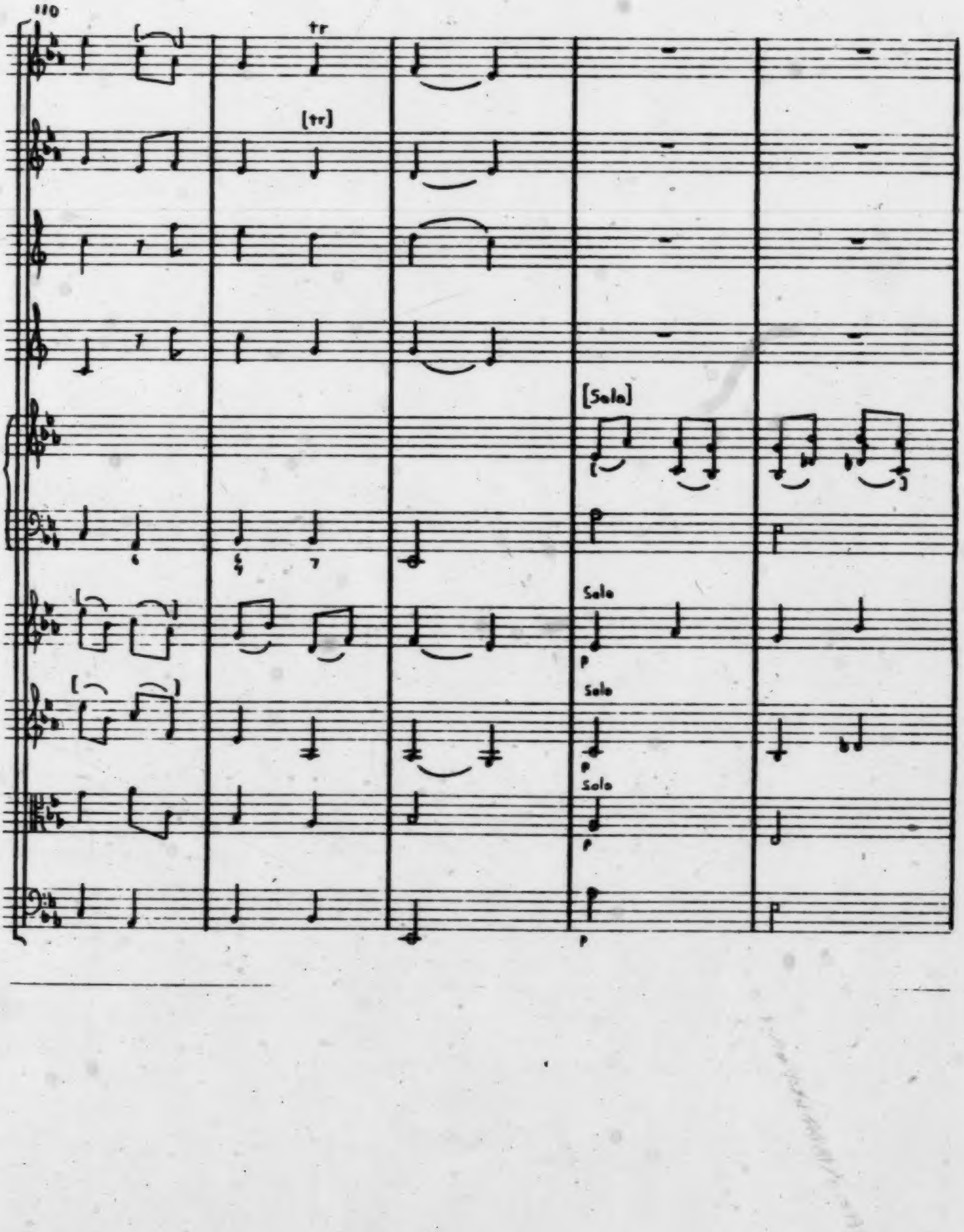
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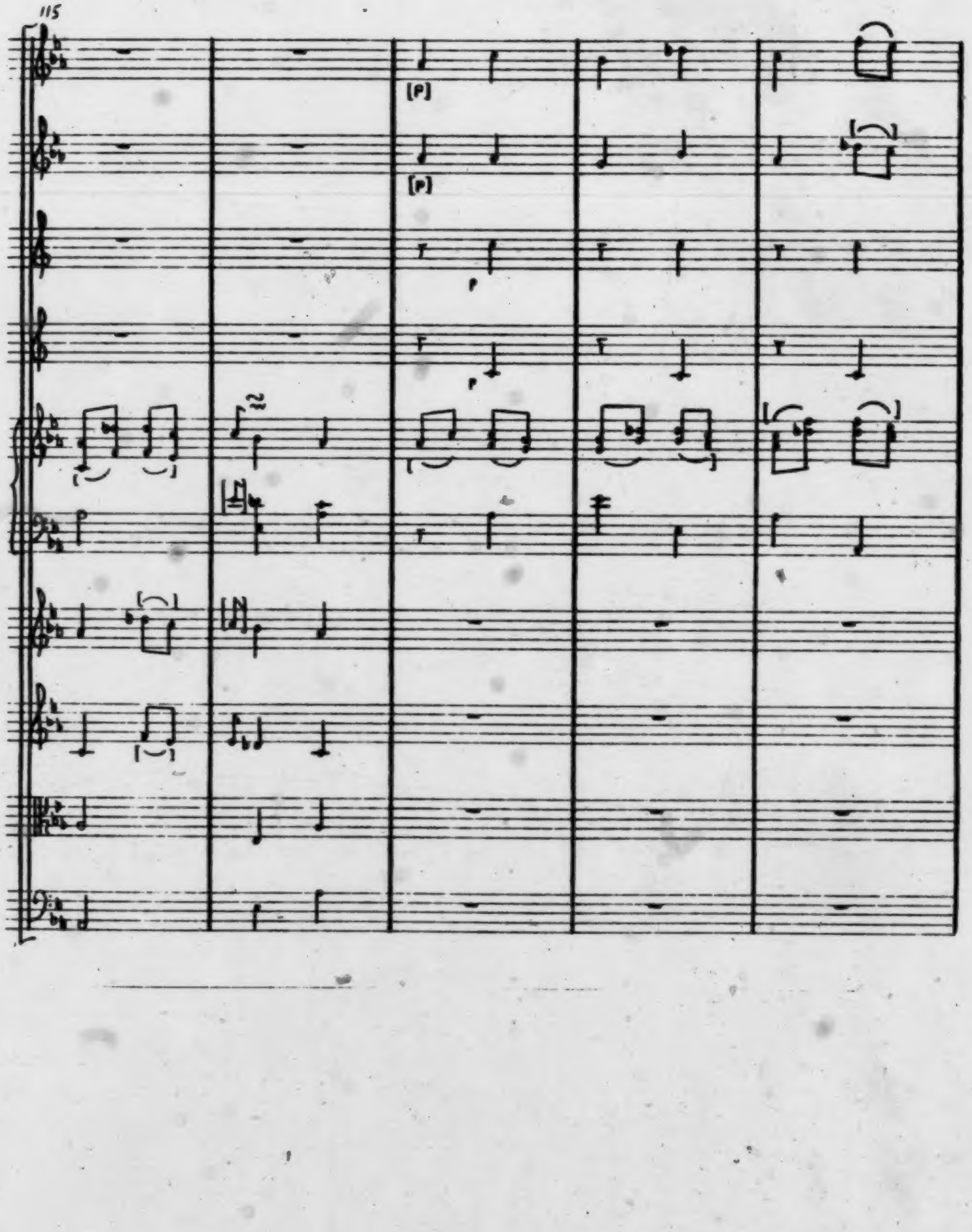
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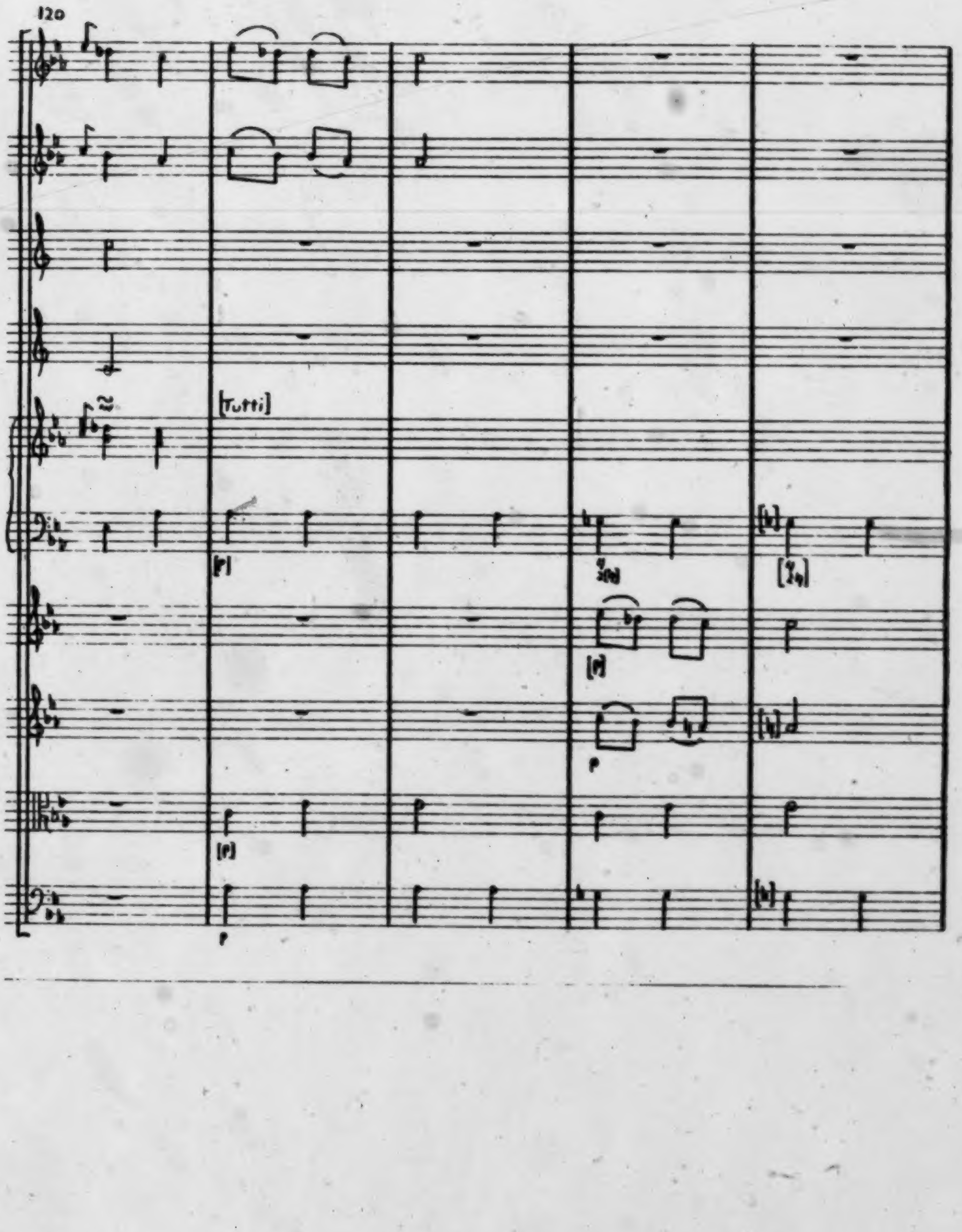
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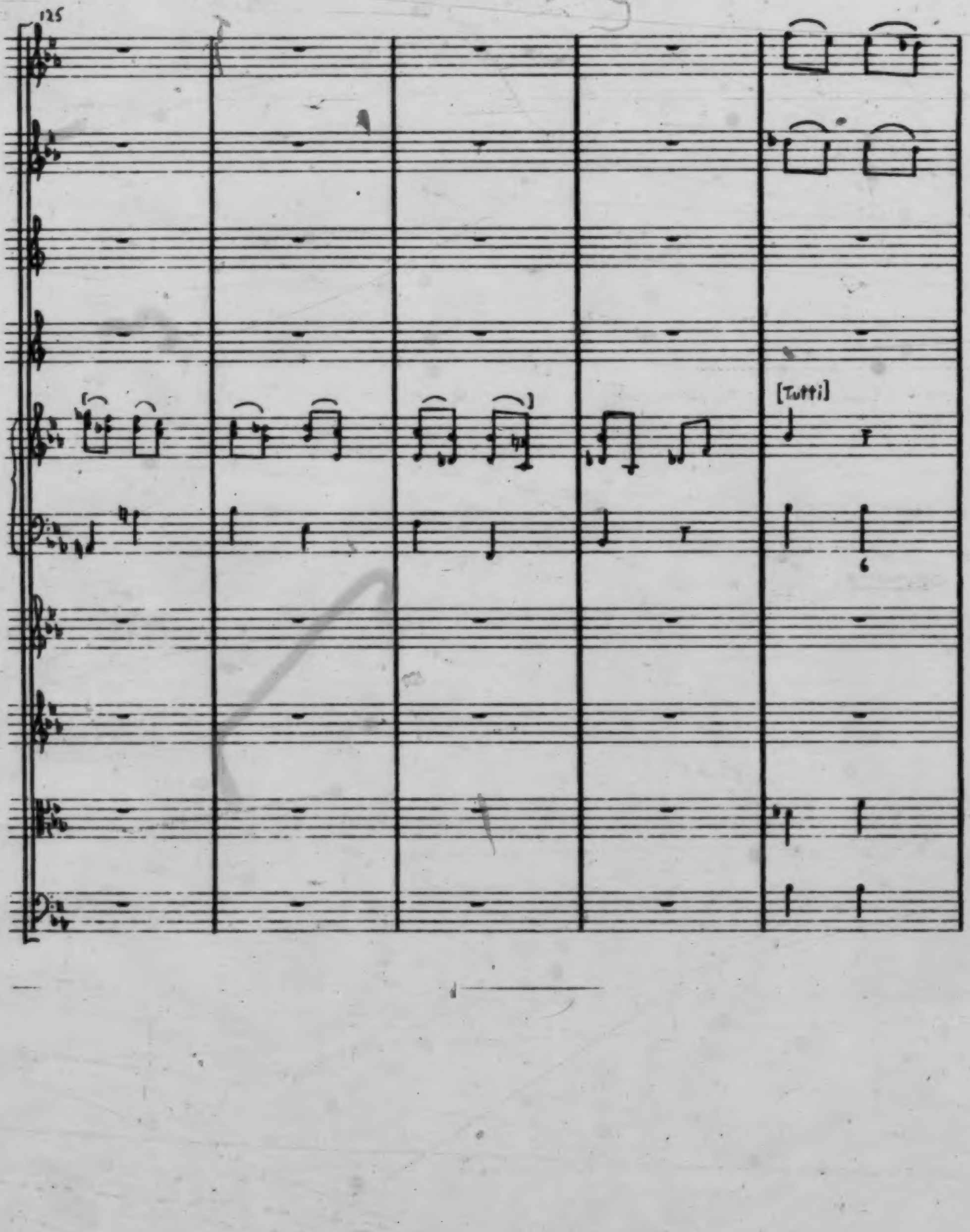
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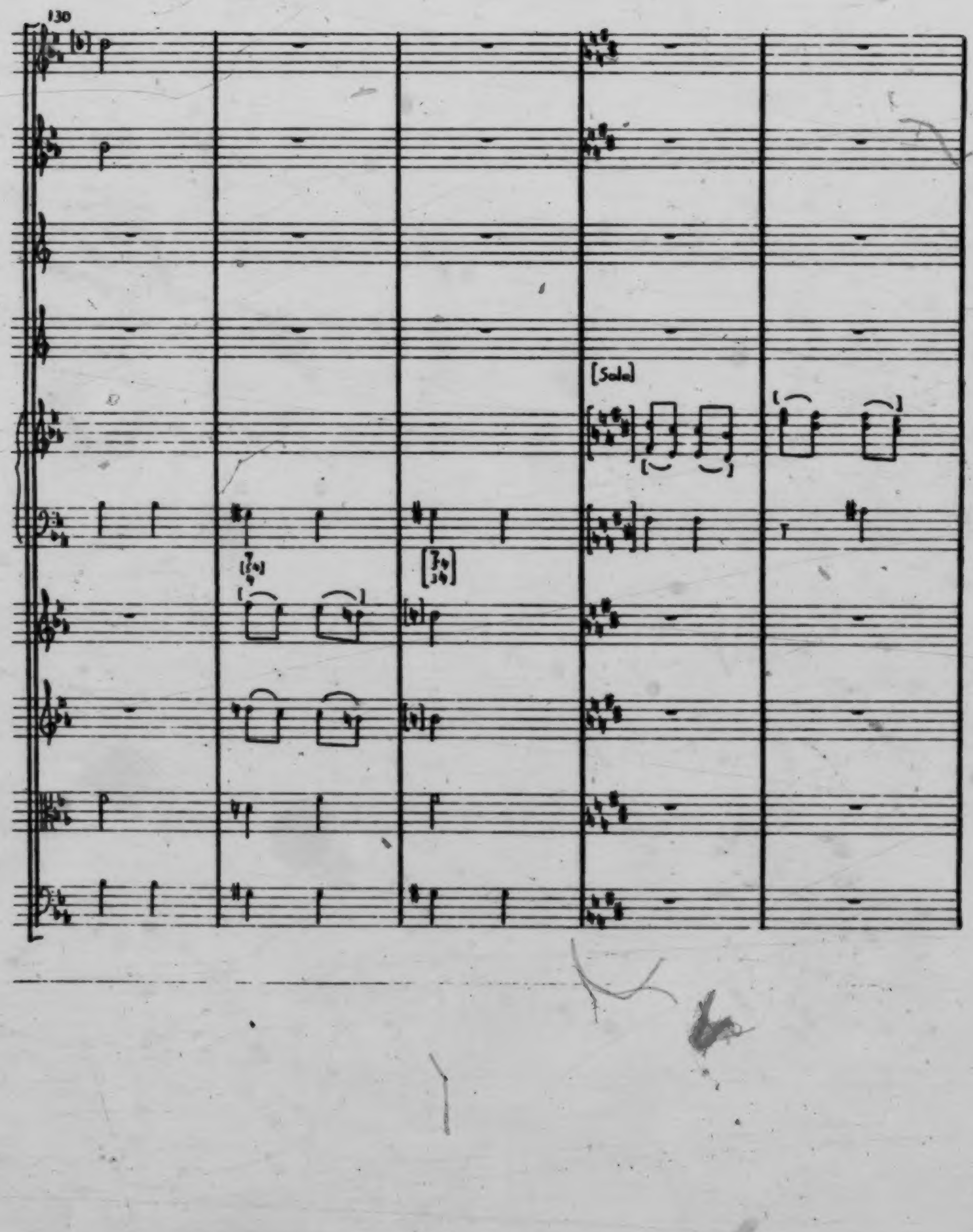
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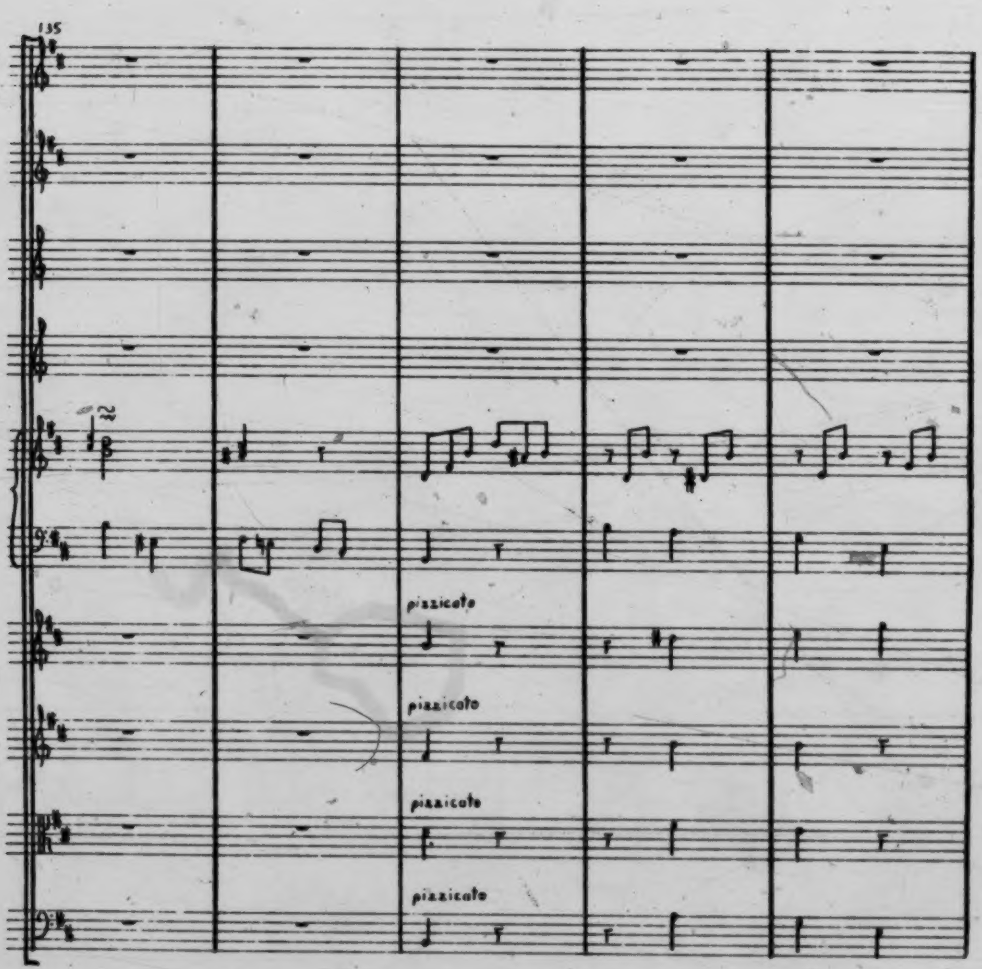
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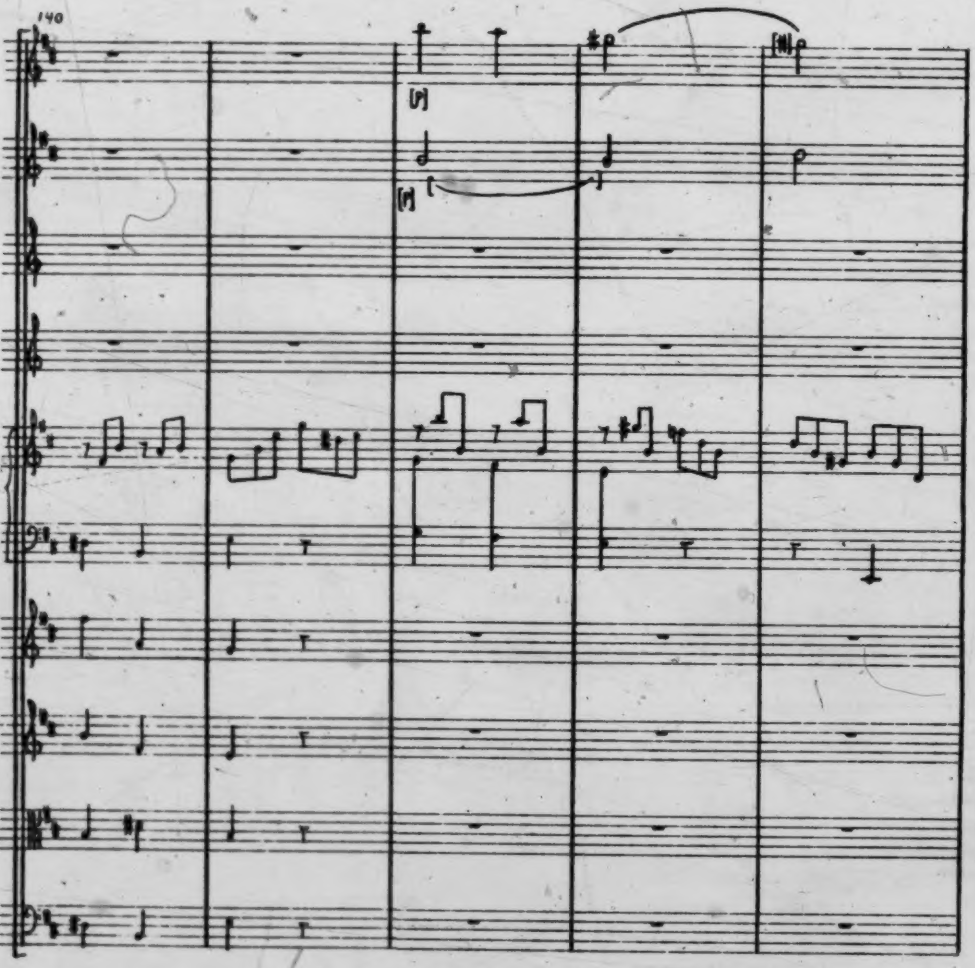
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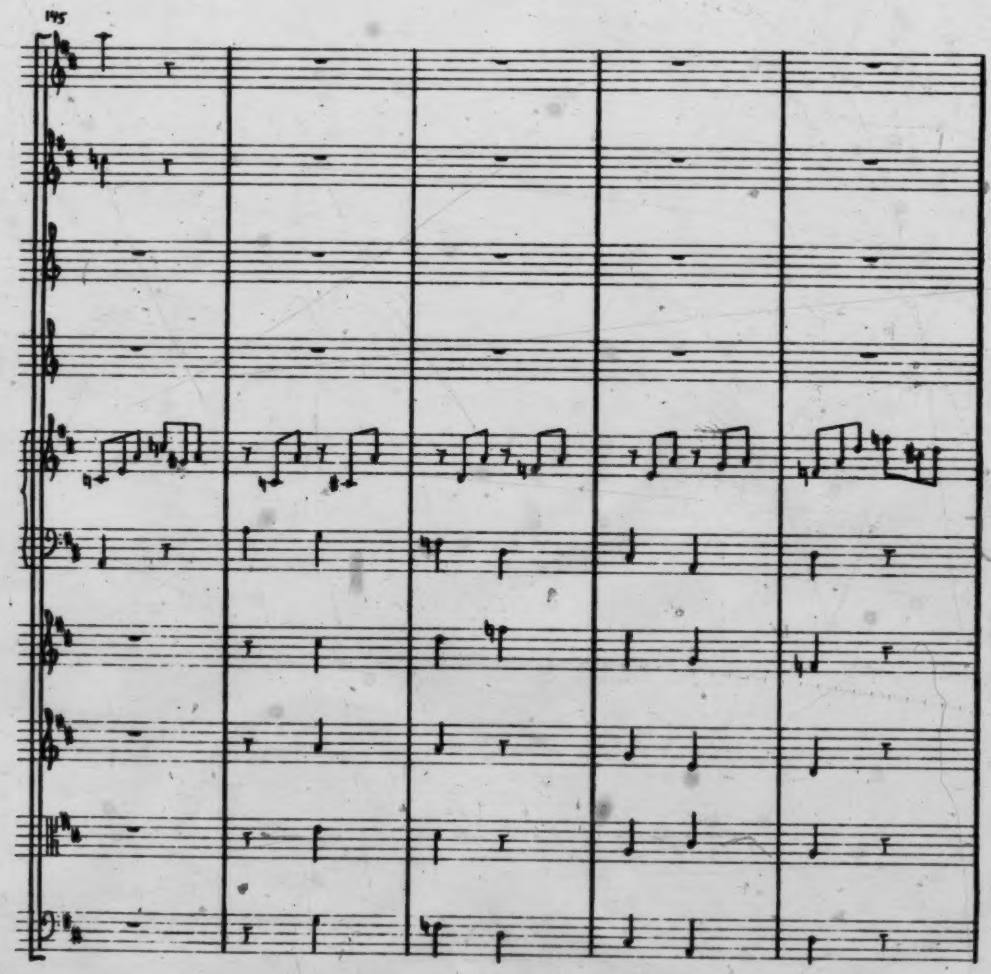
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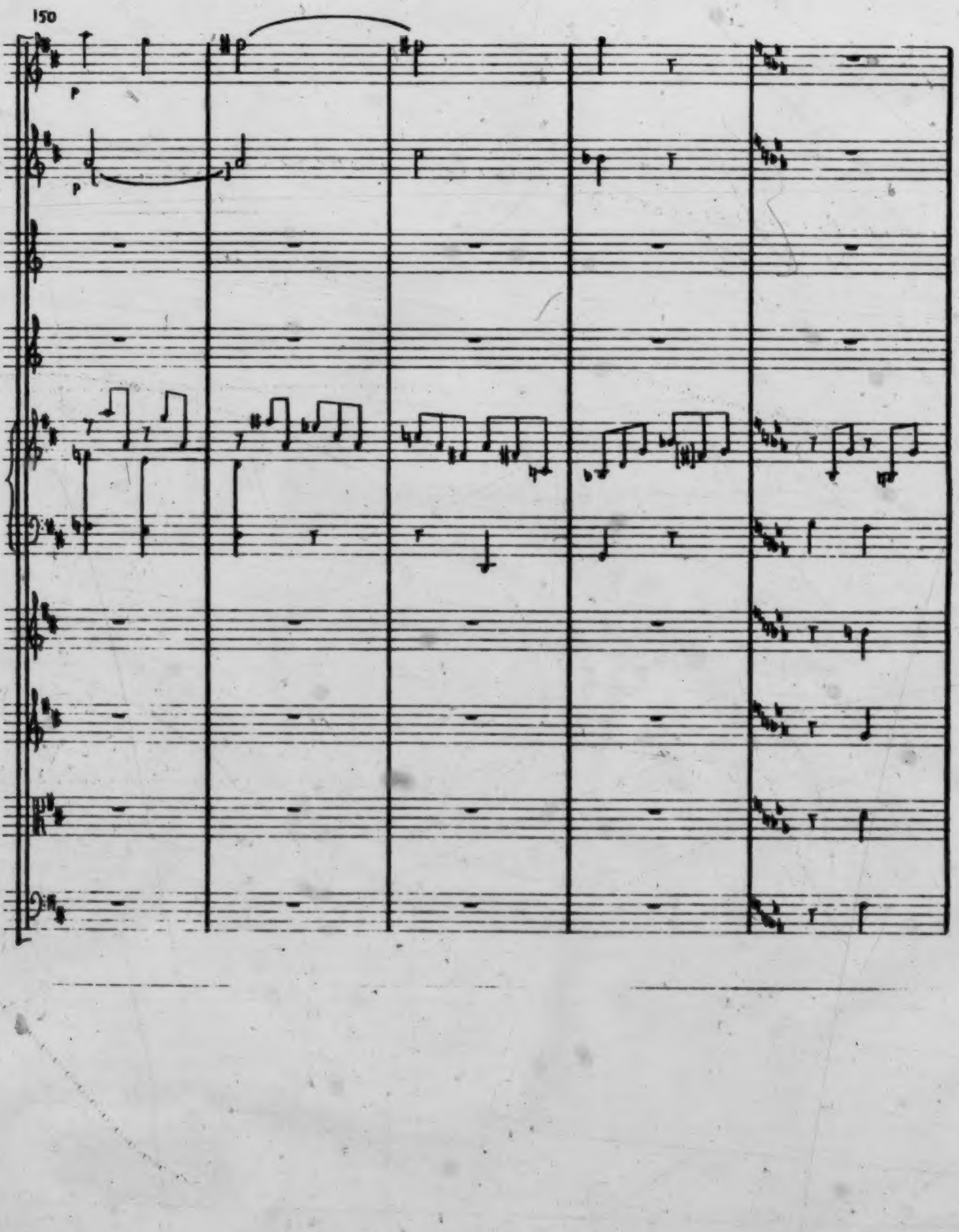
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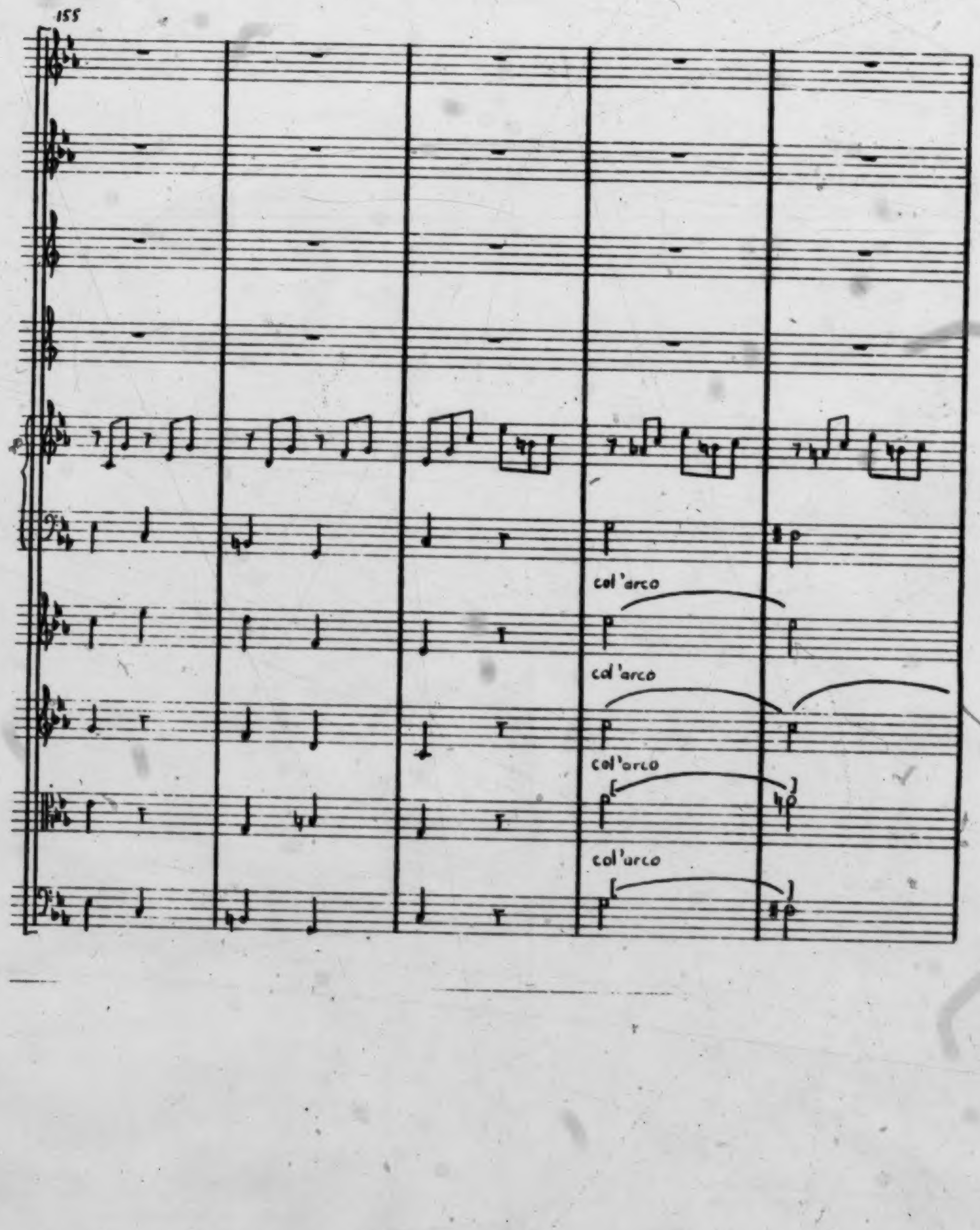
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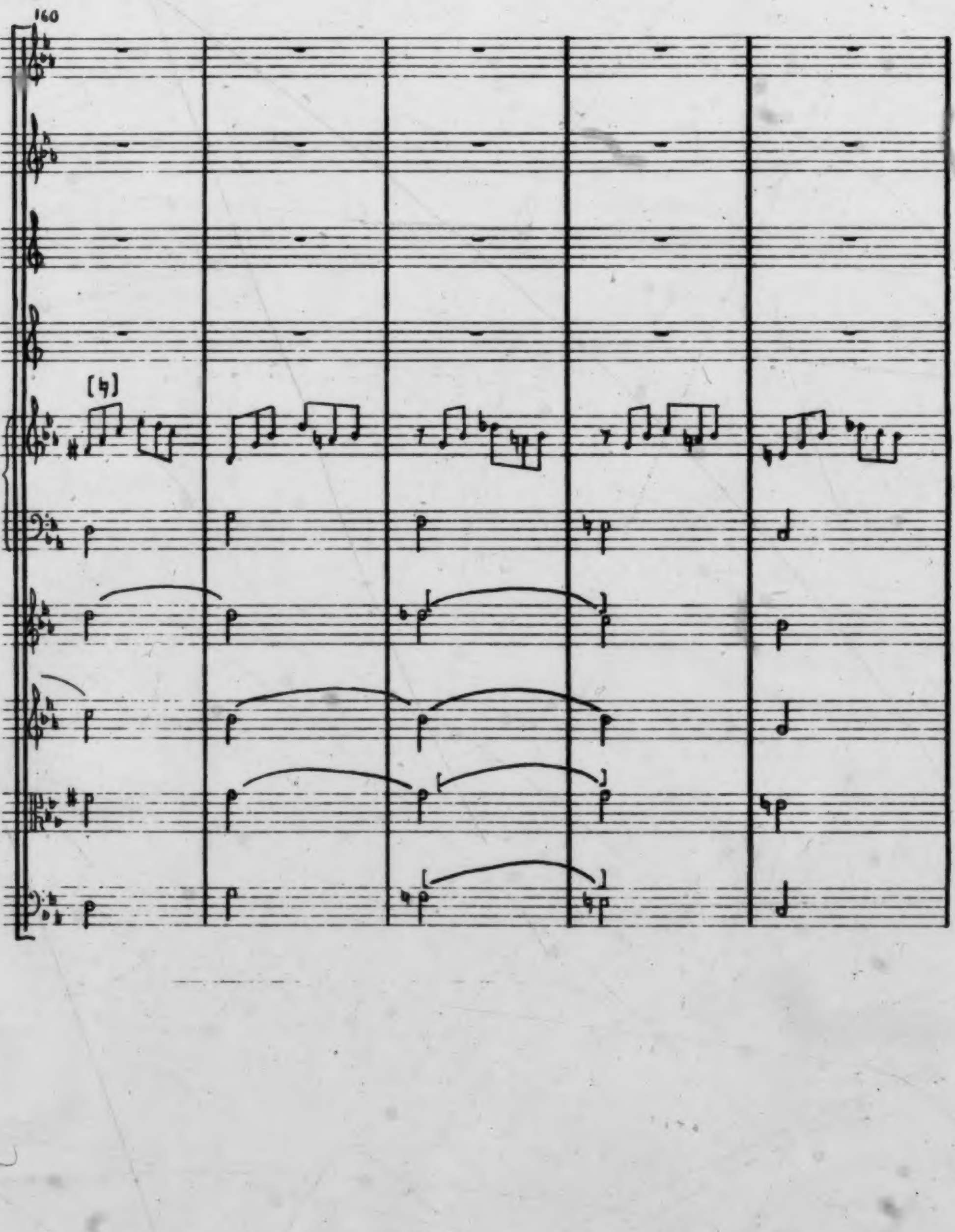
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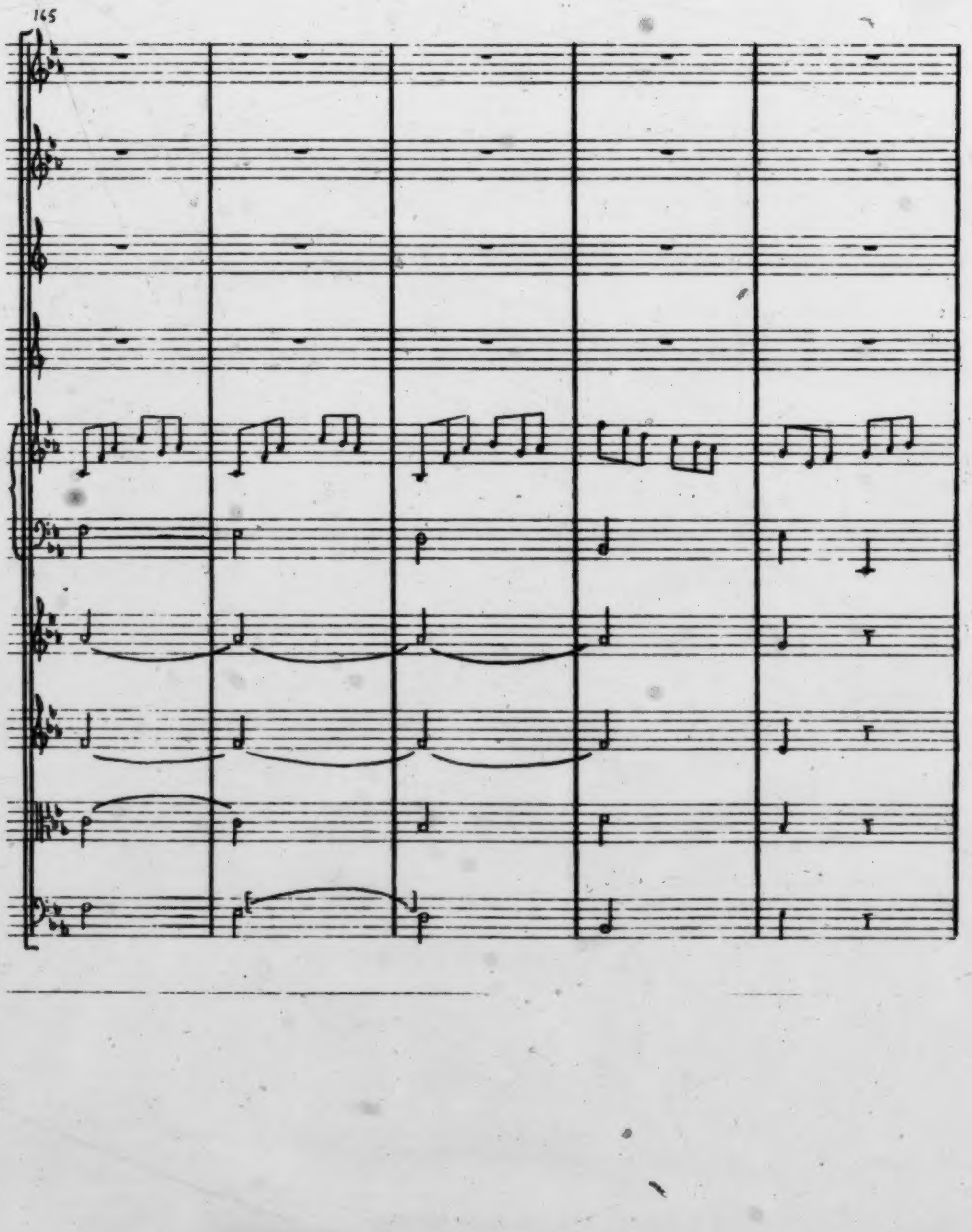
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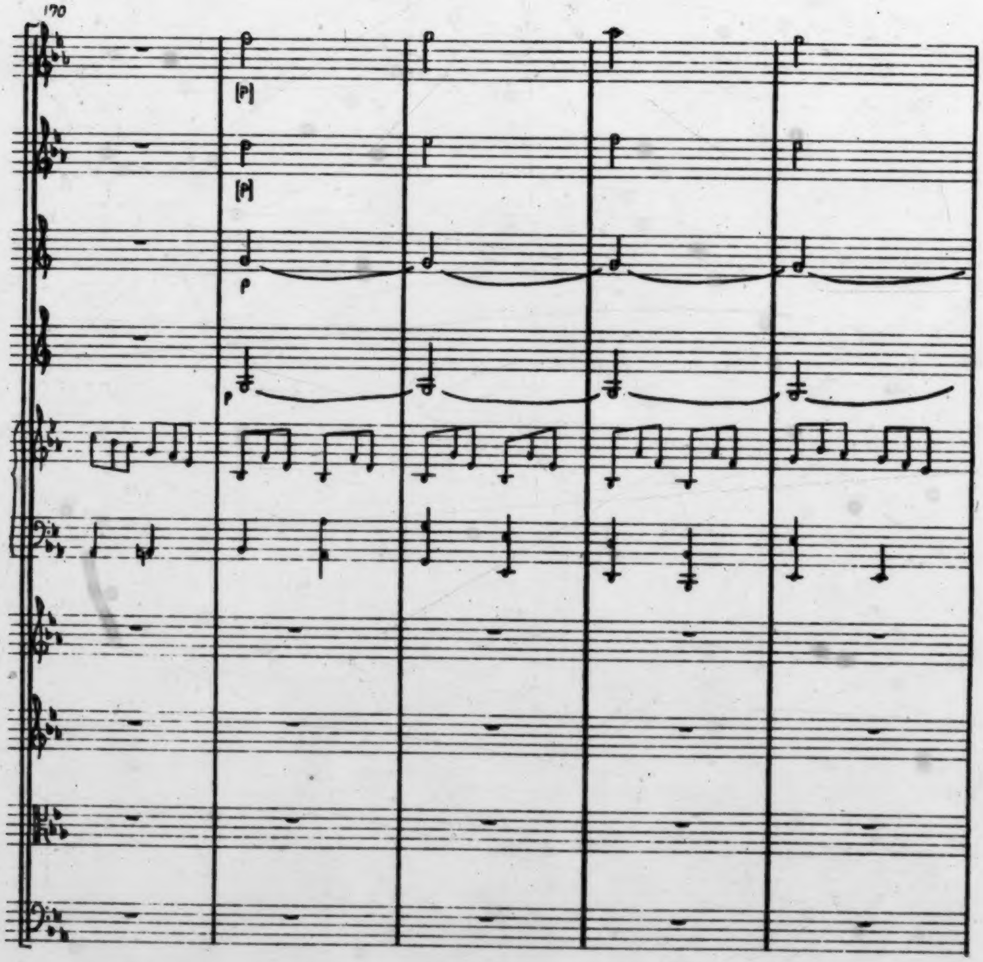
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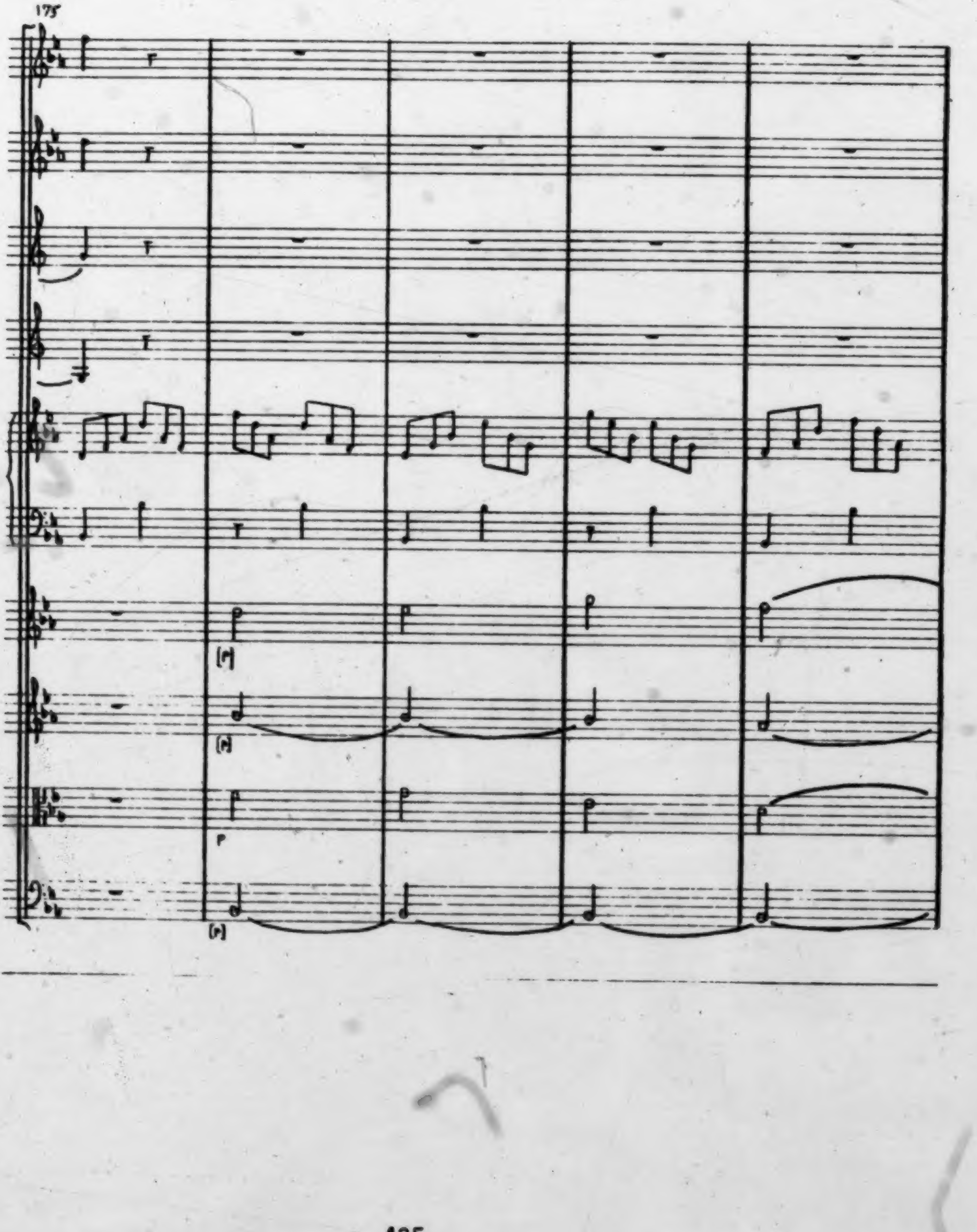
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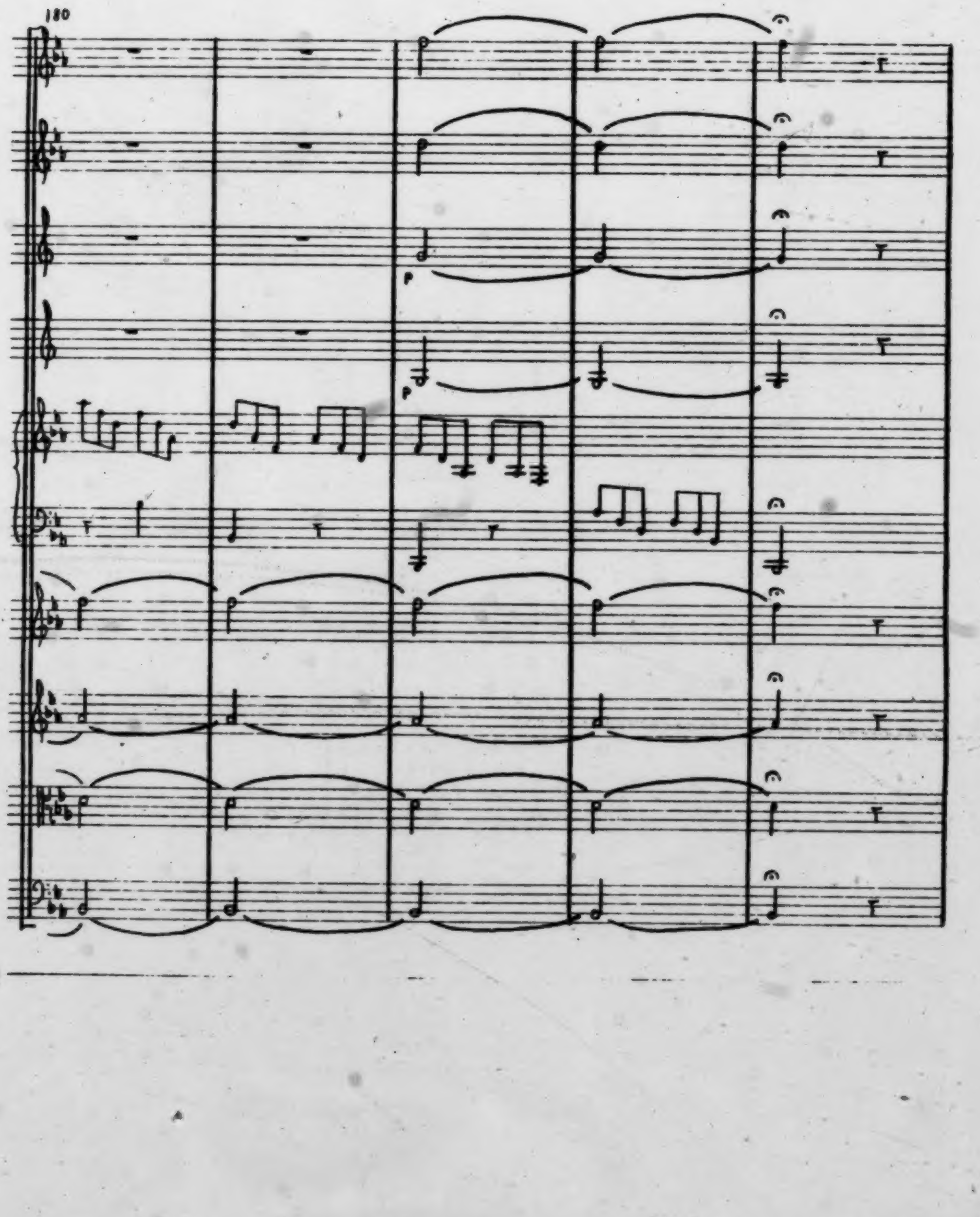
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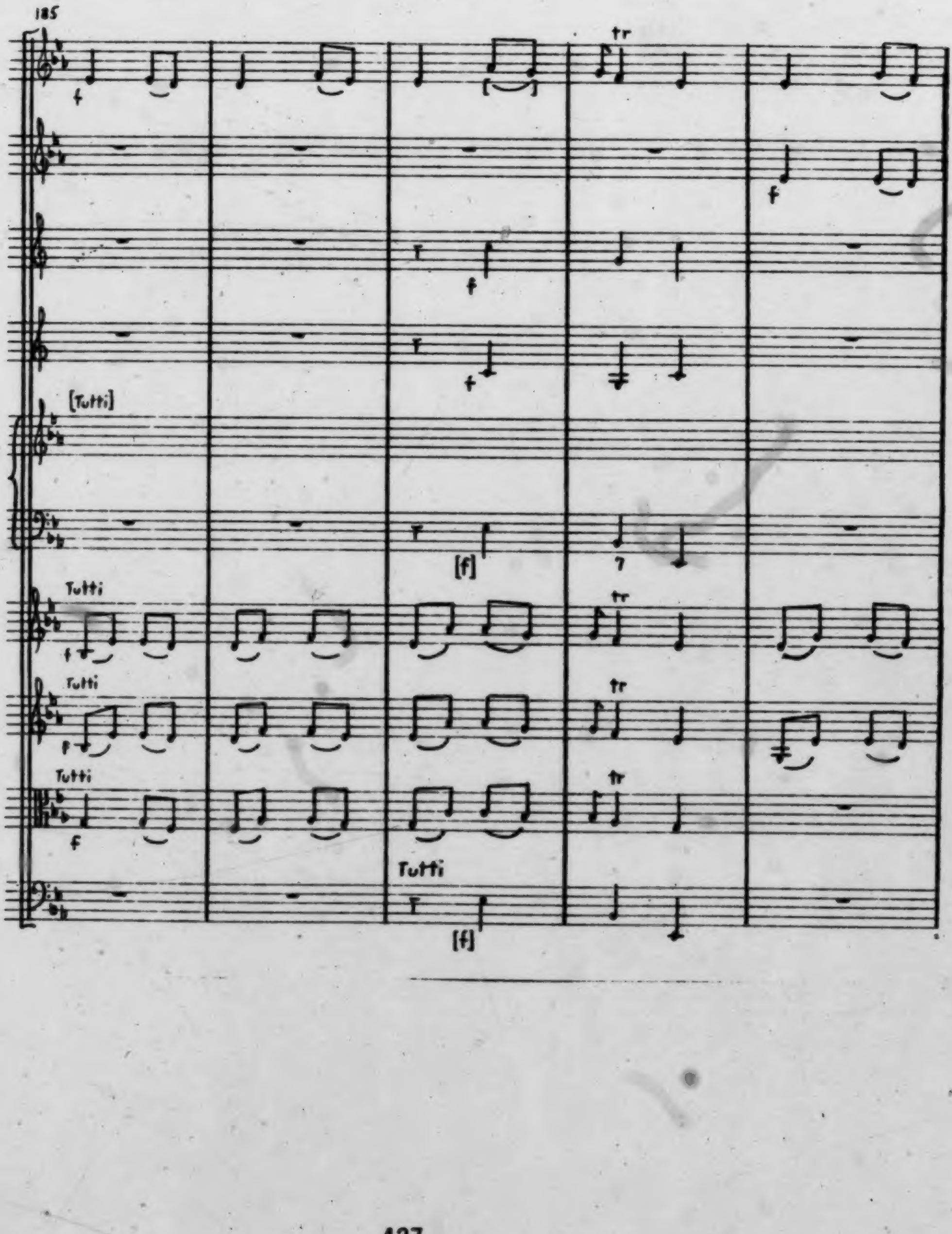
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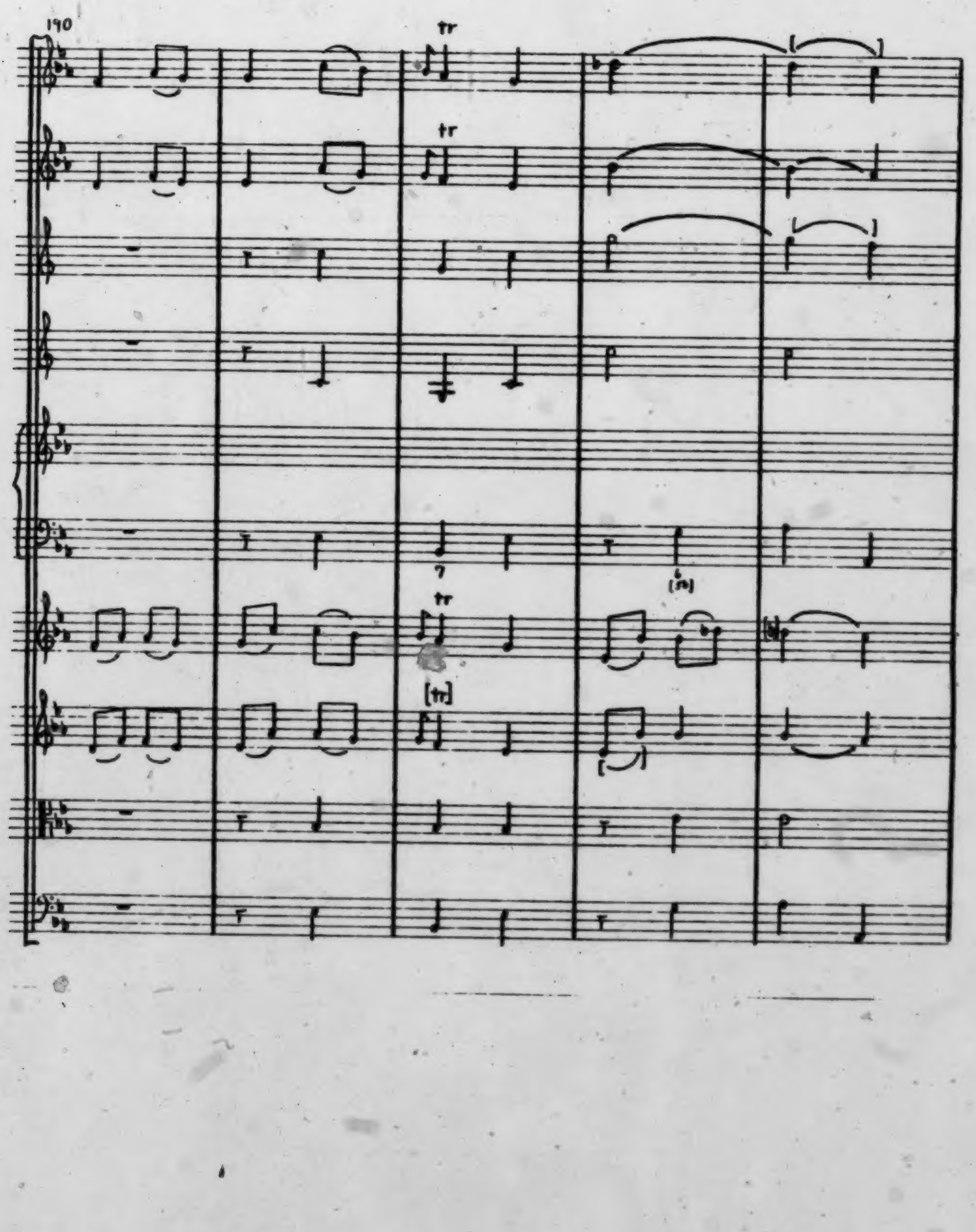
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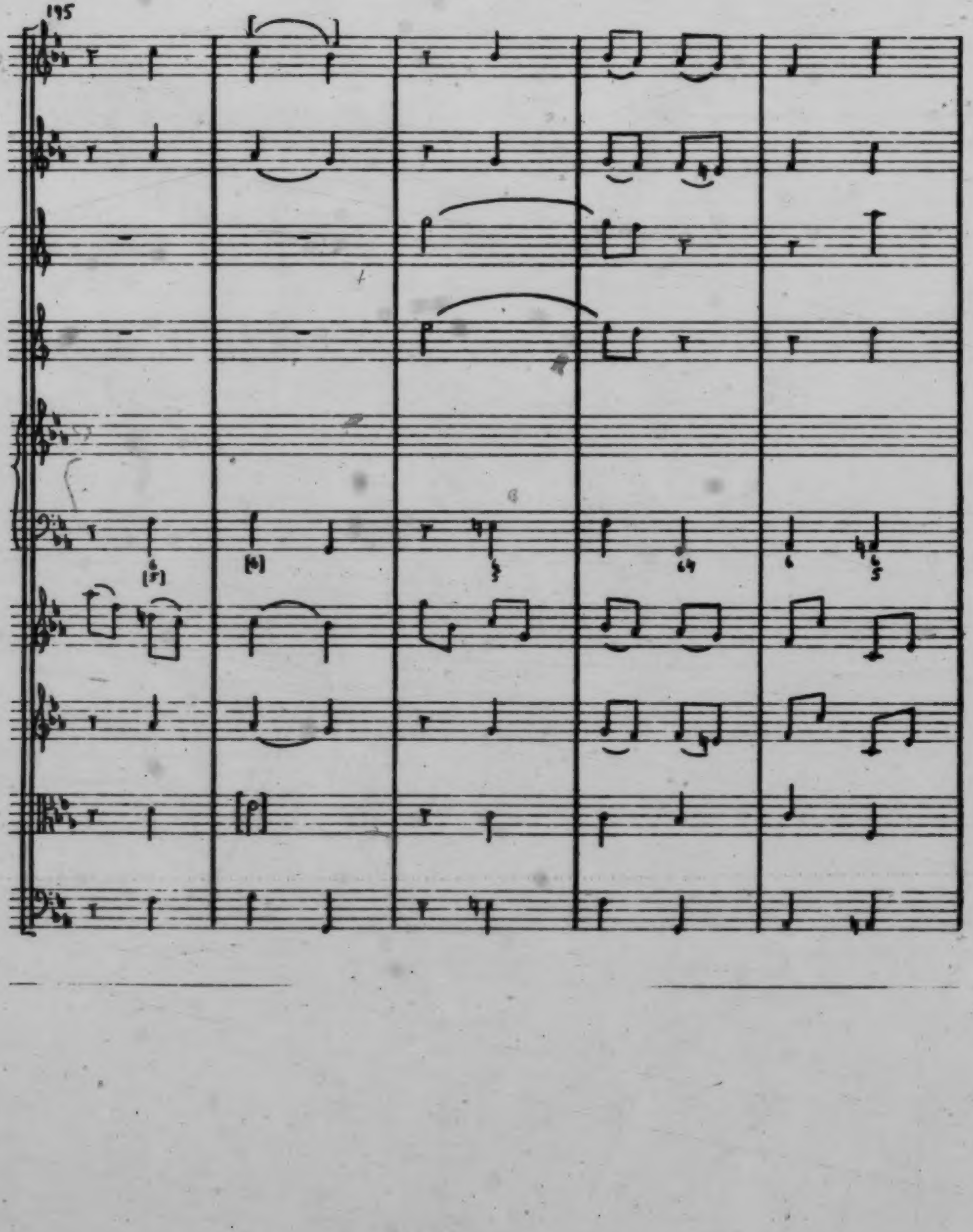
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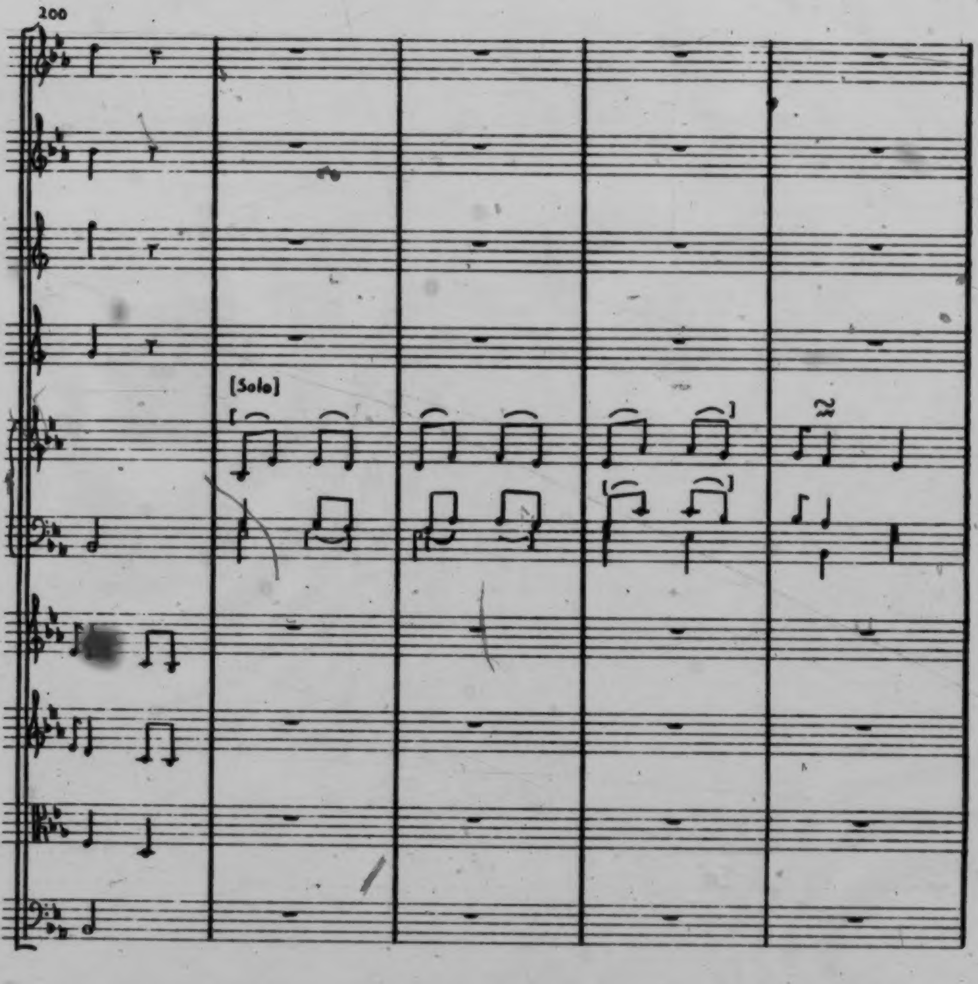
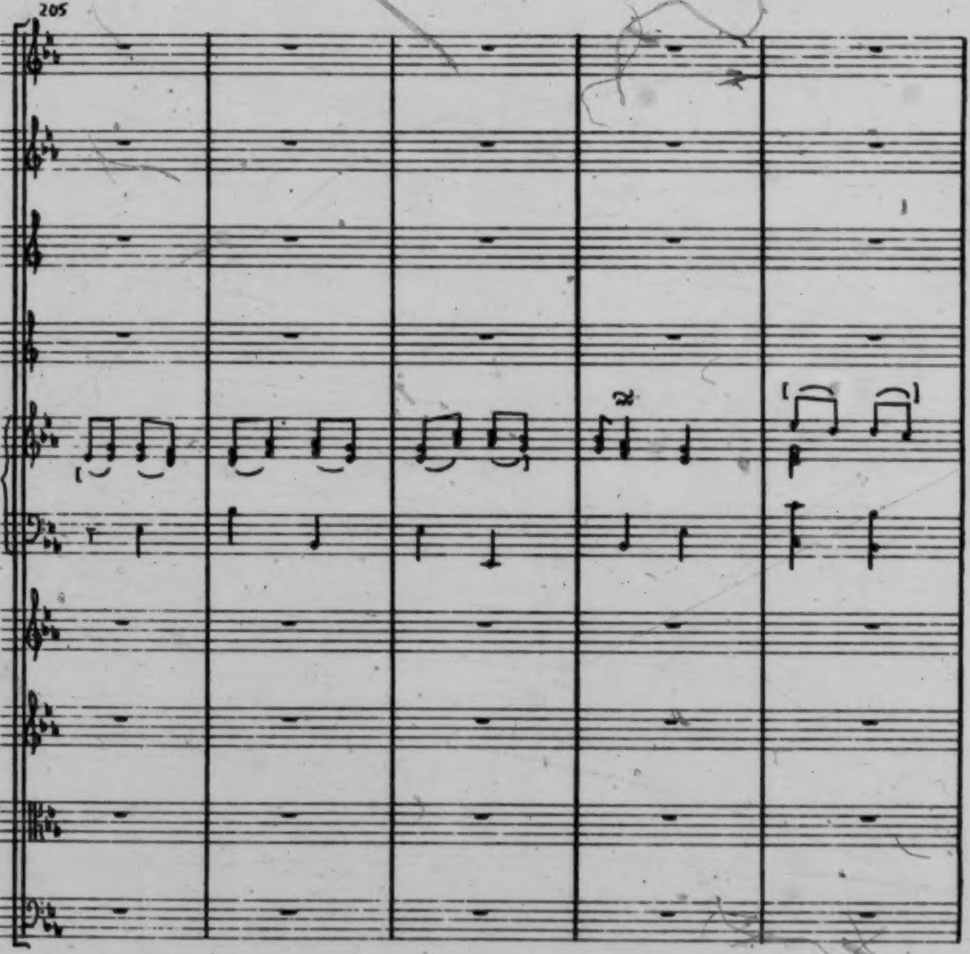

200
[Solo]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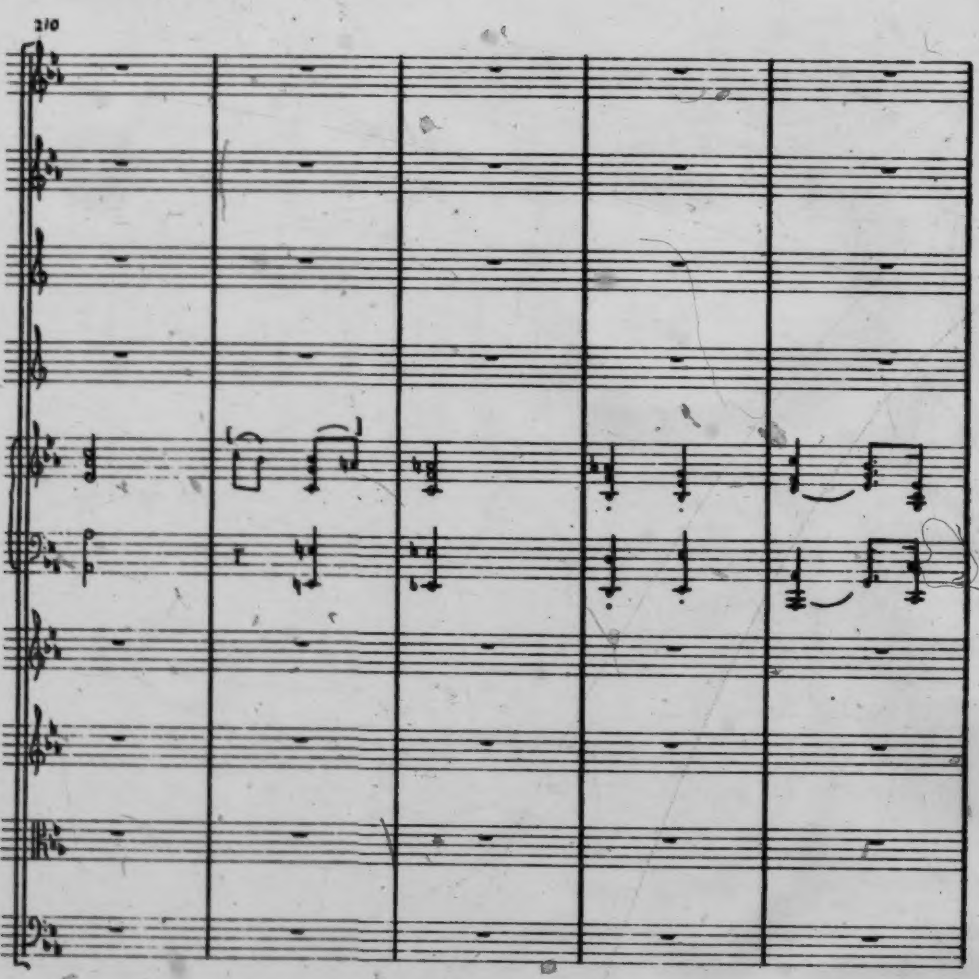
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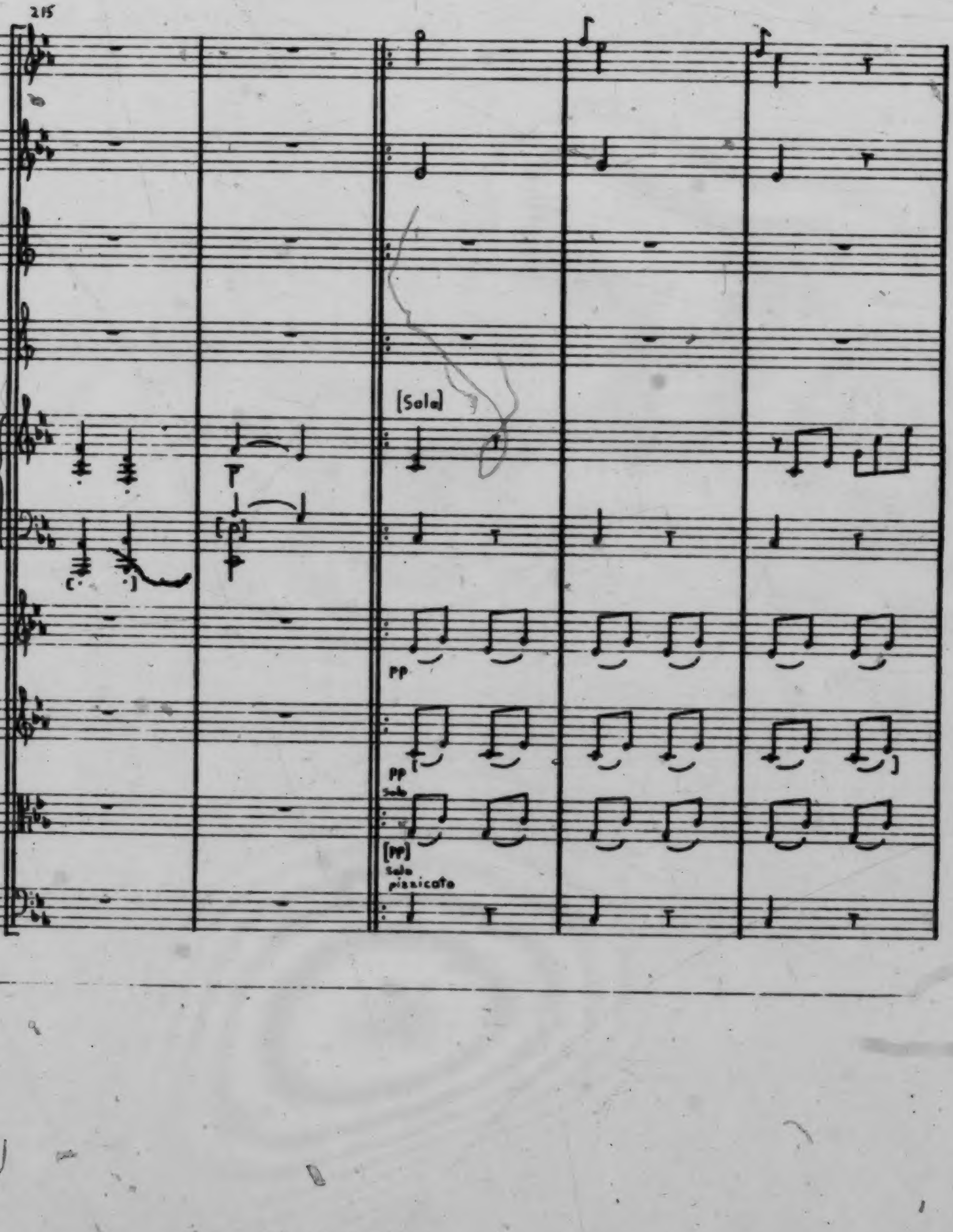
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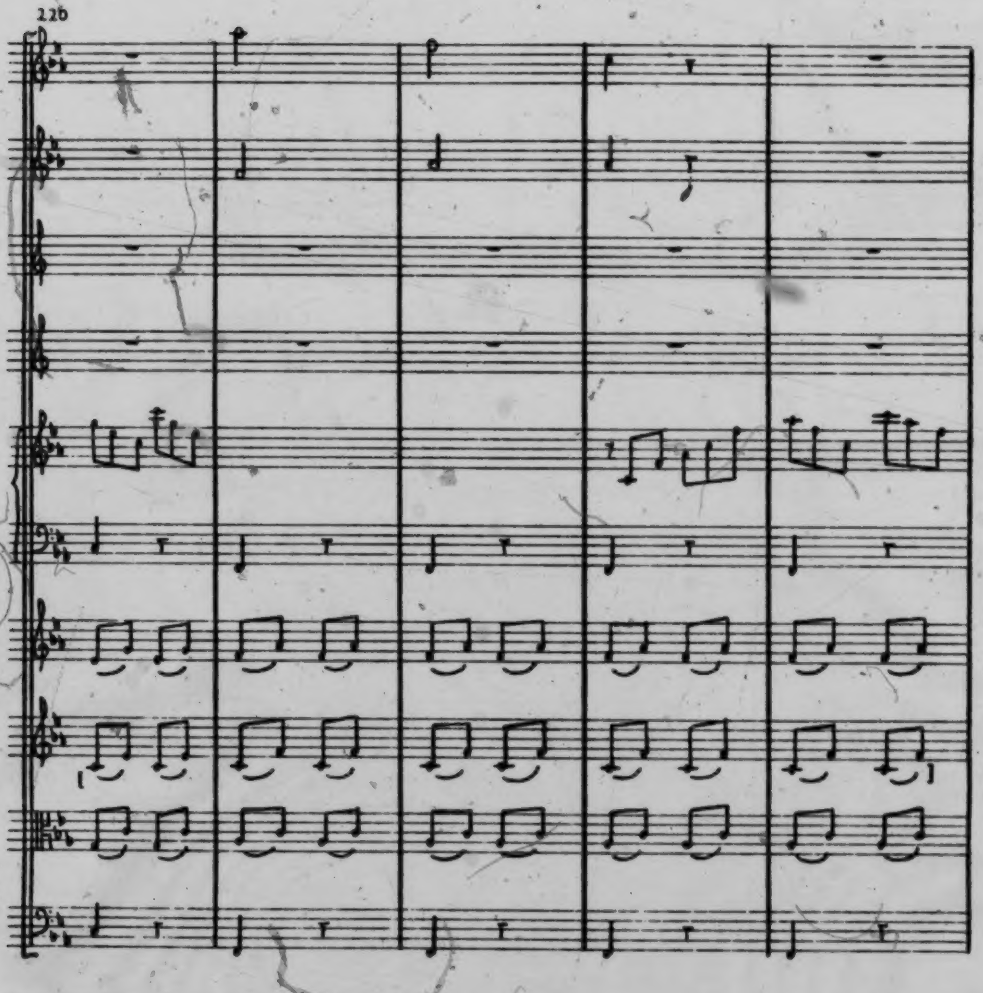
[p]
pp
pp
Solo
[pp]
Solo
pizzicato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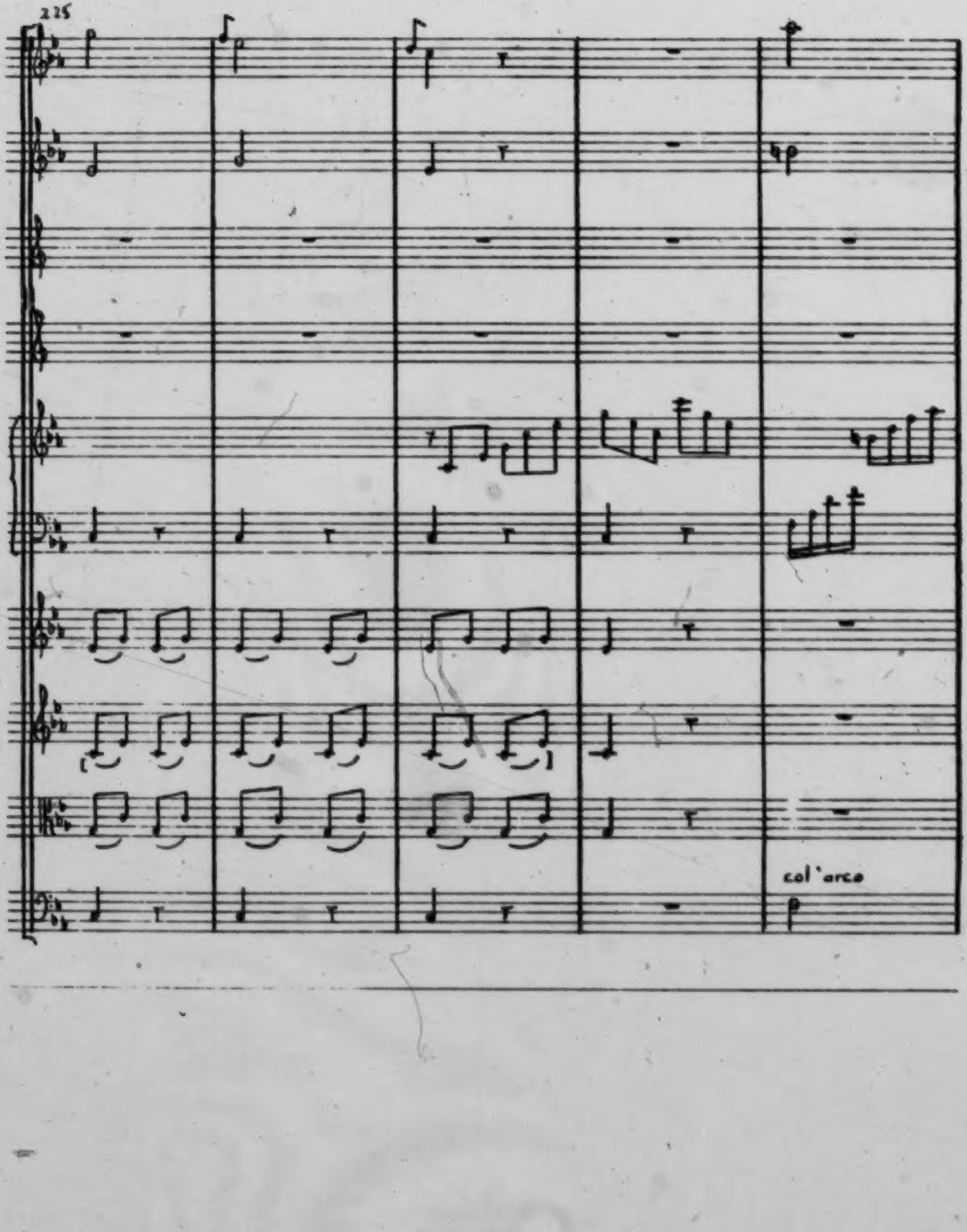
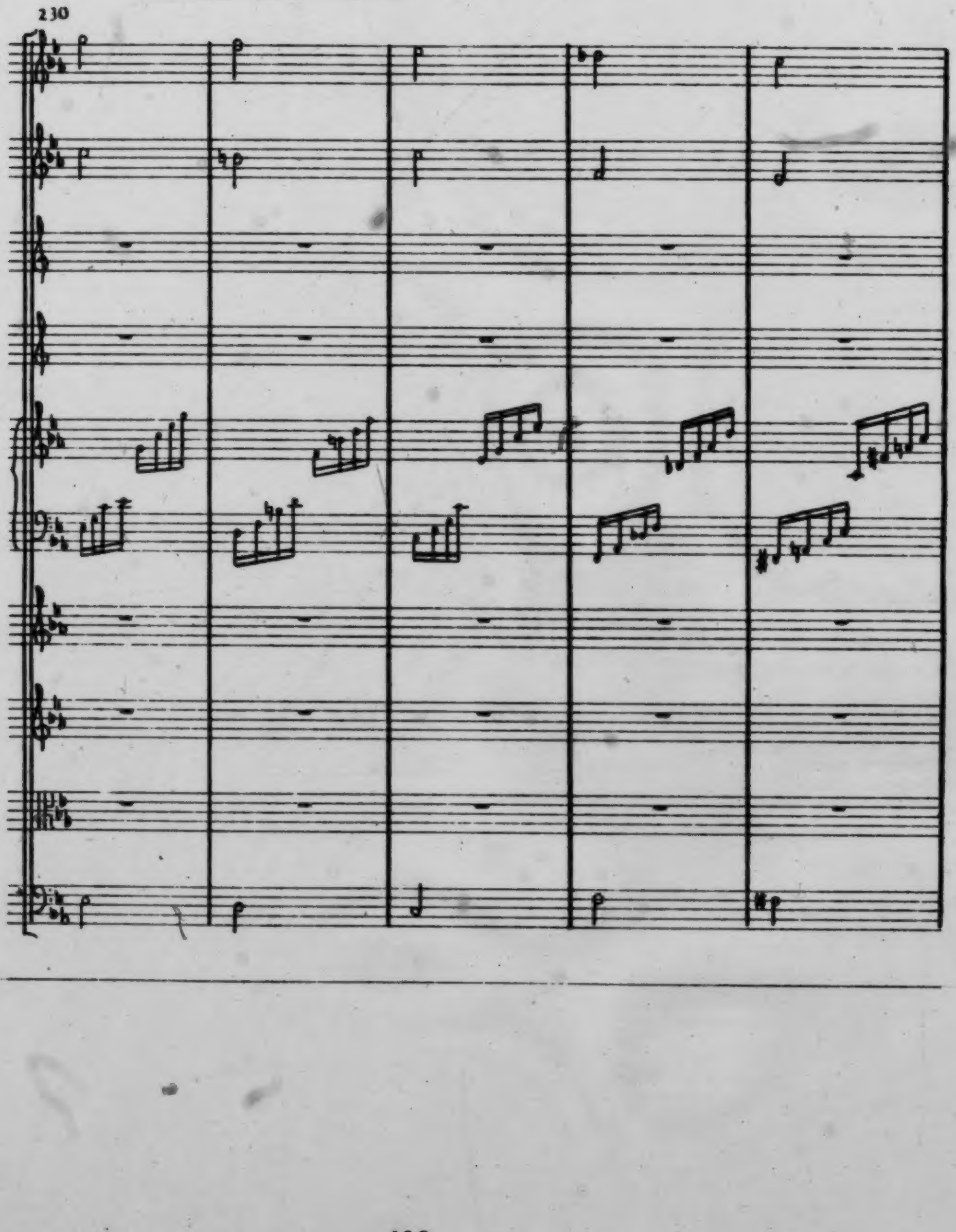

225
col'arco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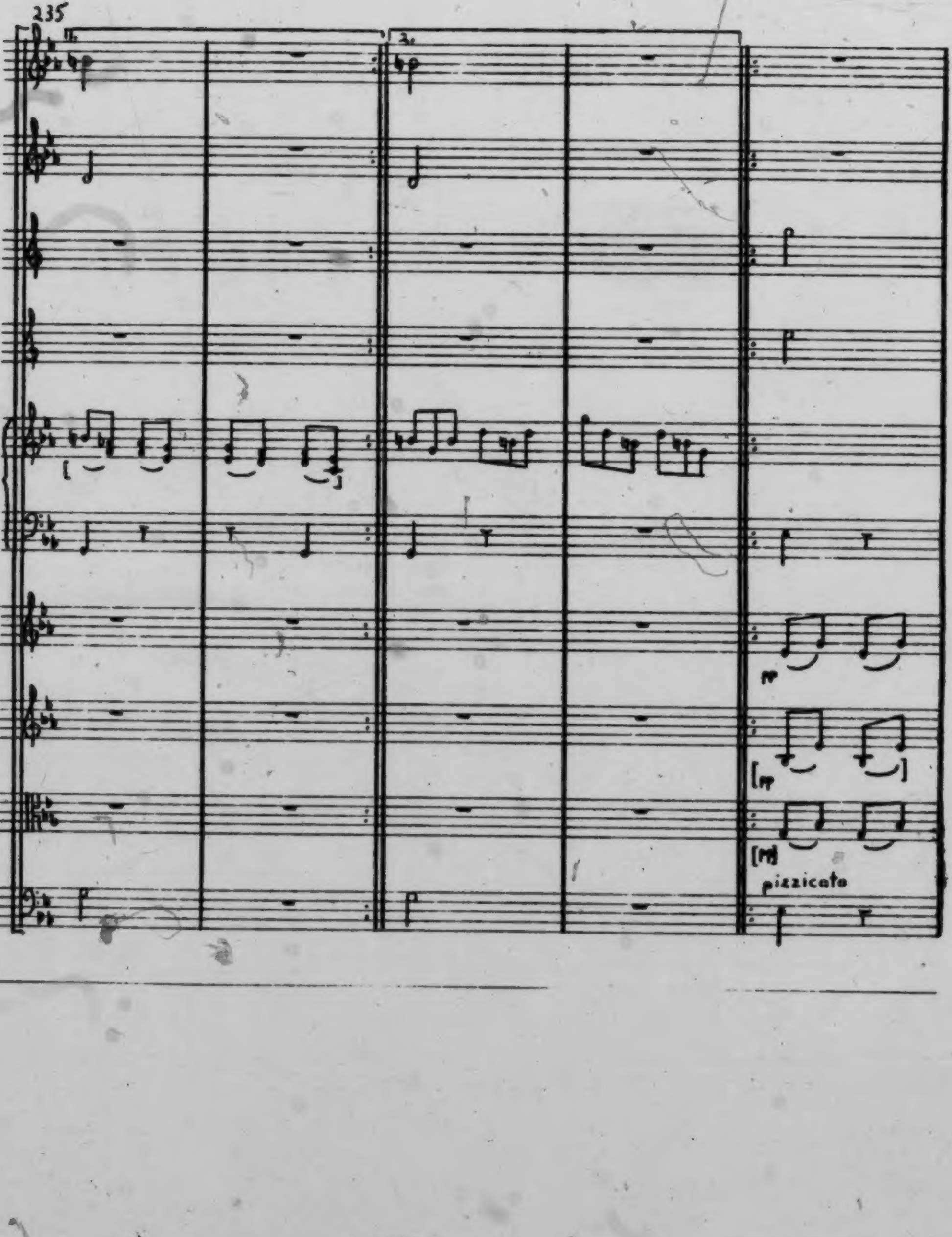
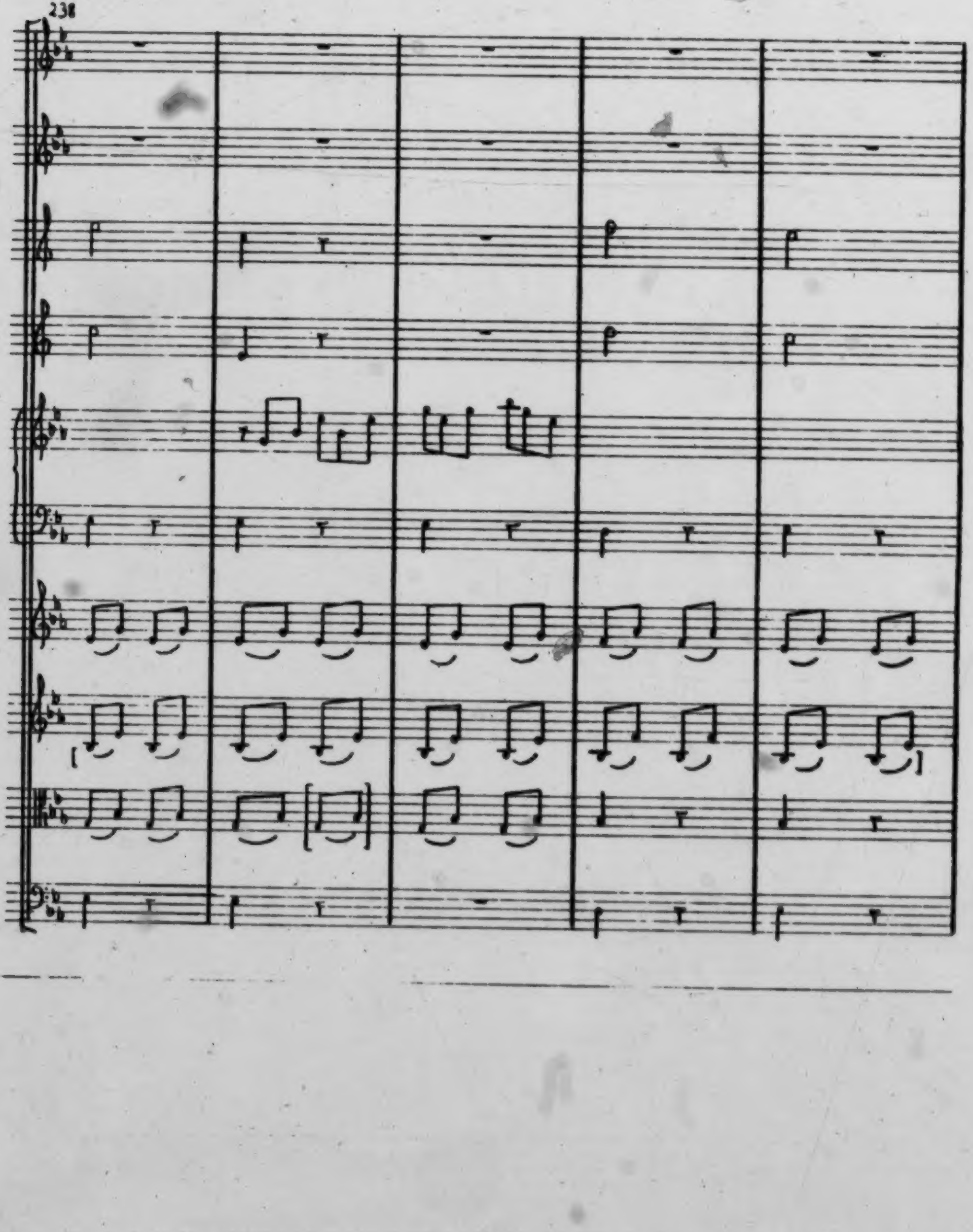

235
1.
2.
pp
pp
pp
pizzicato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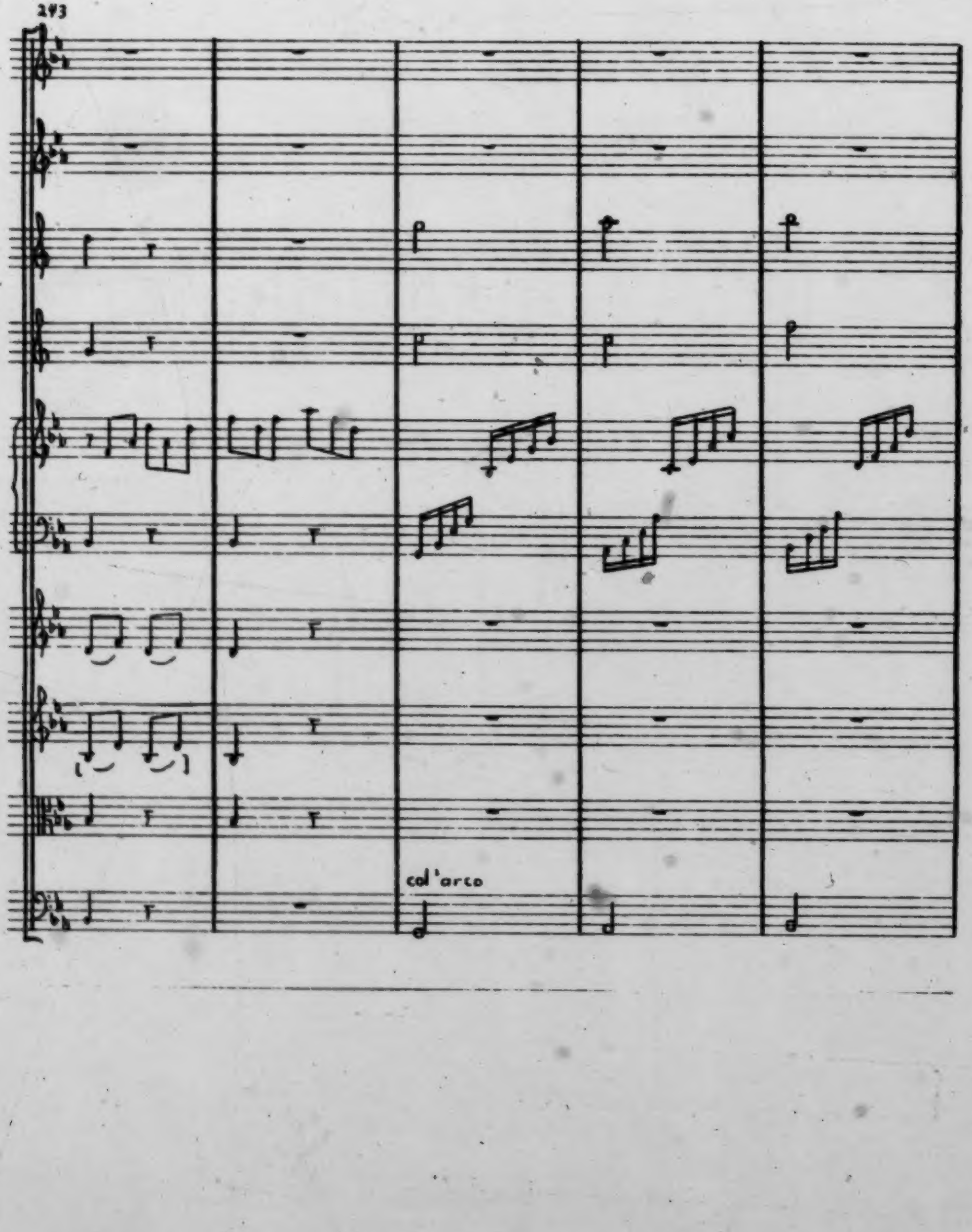
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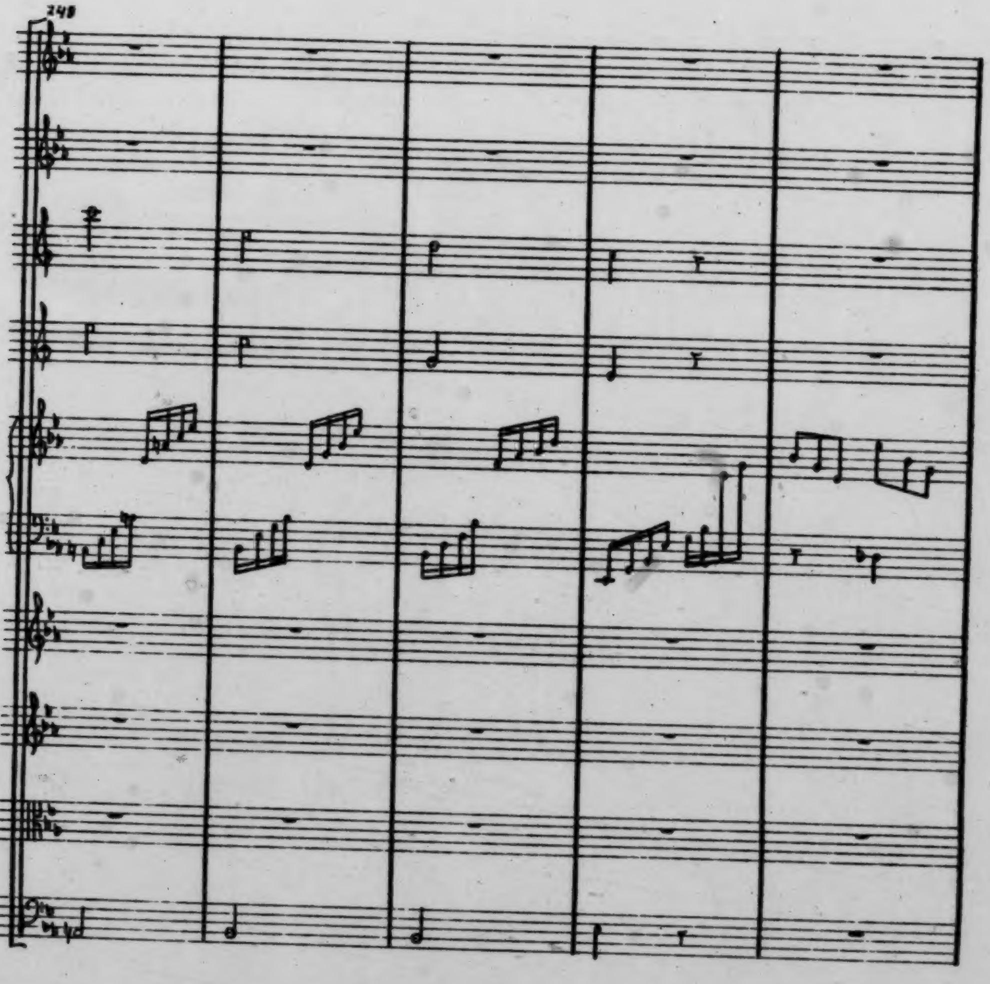
col'arco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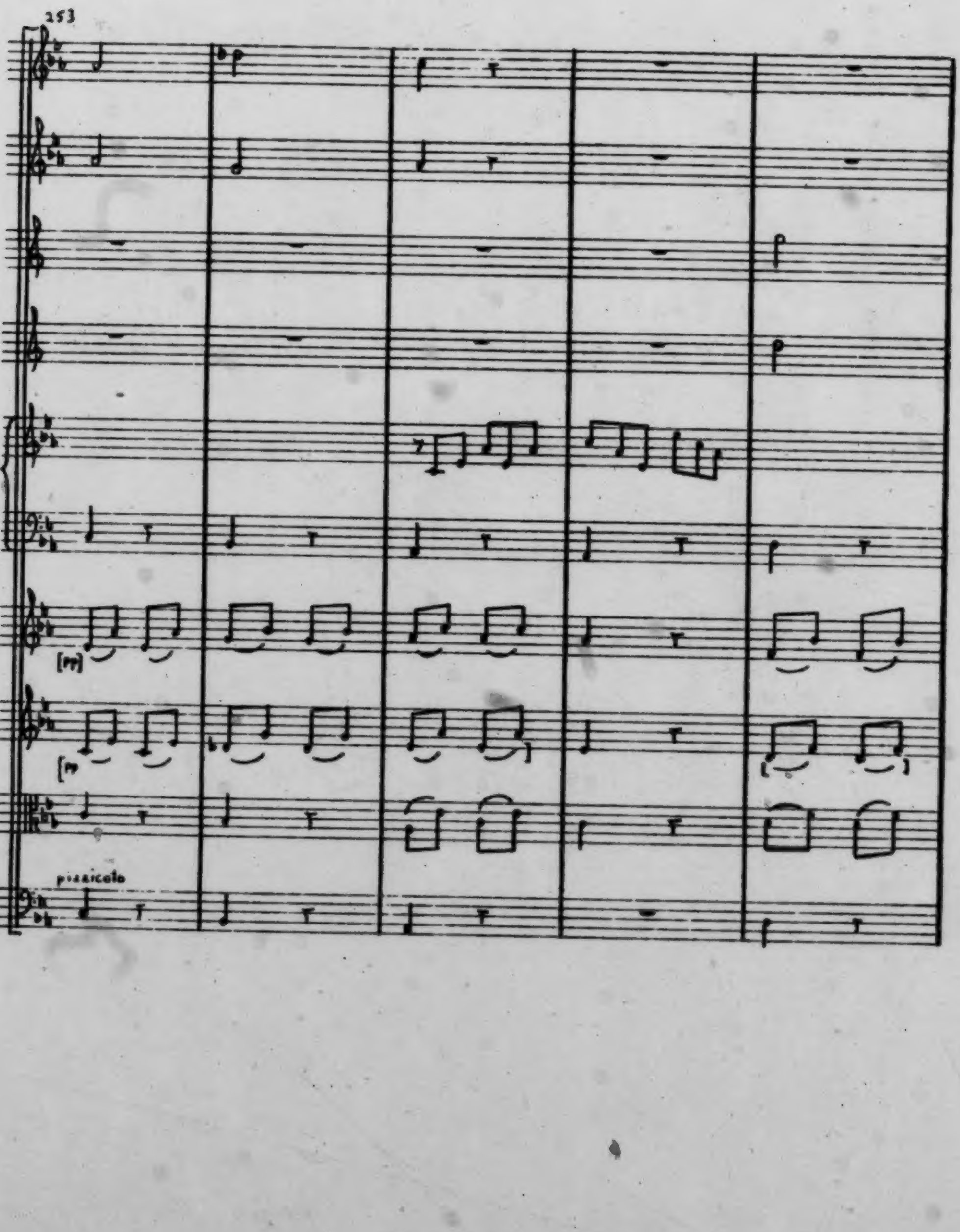
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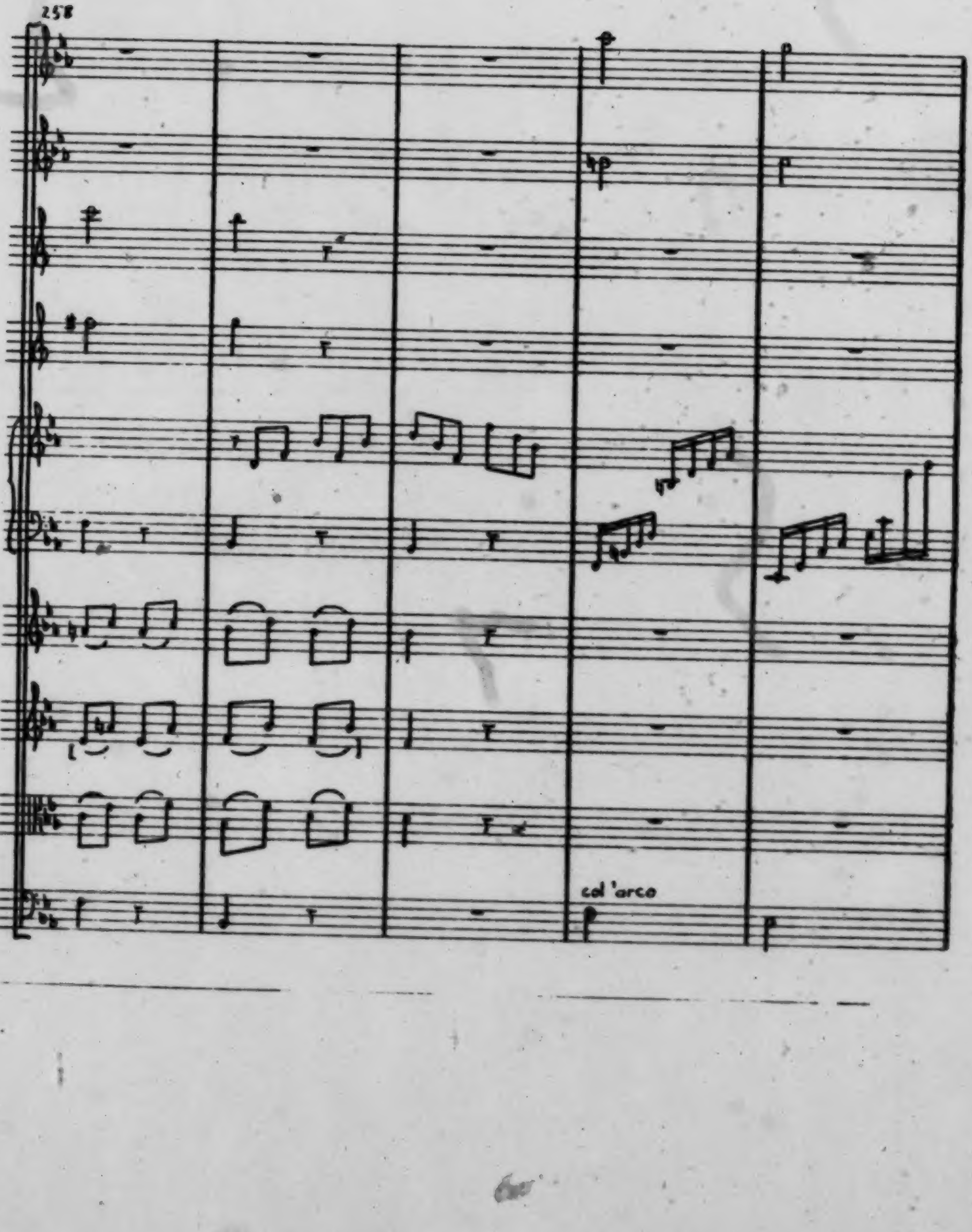
[pp
pizzicato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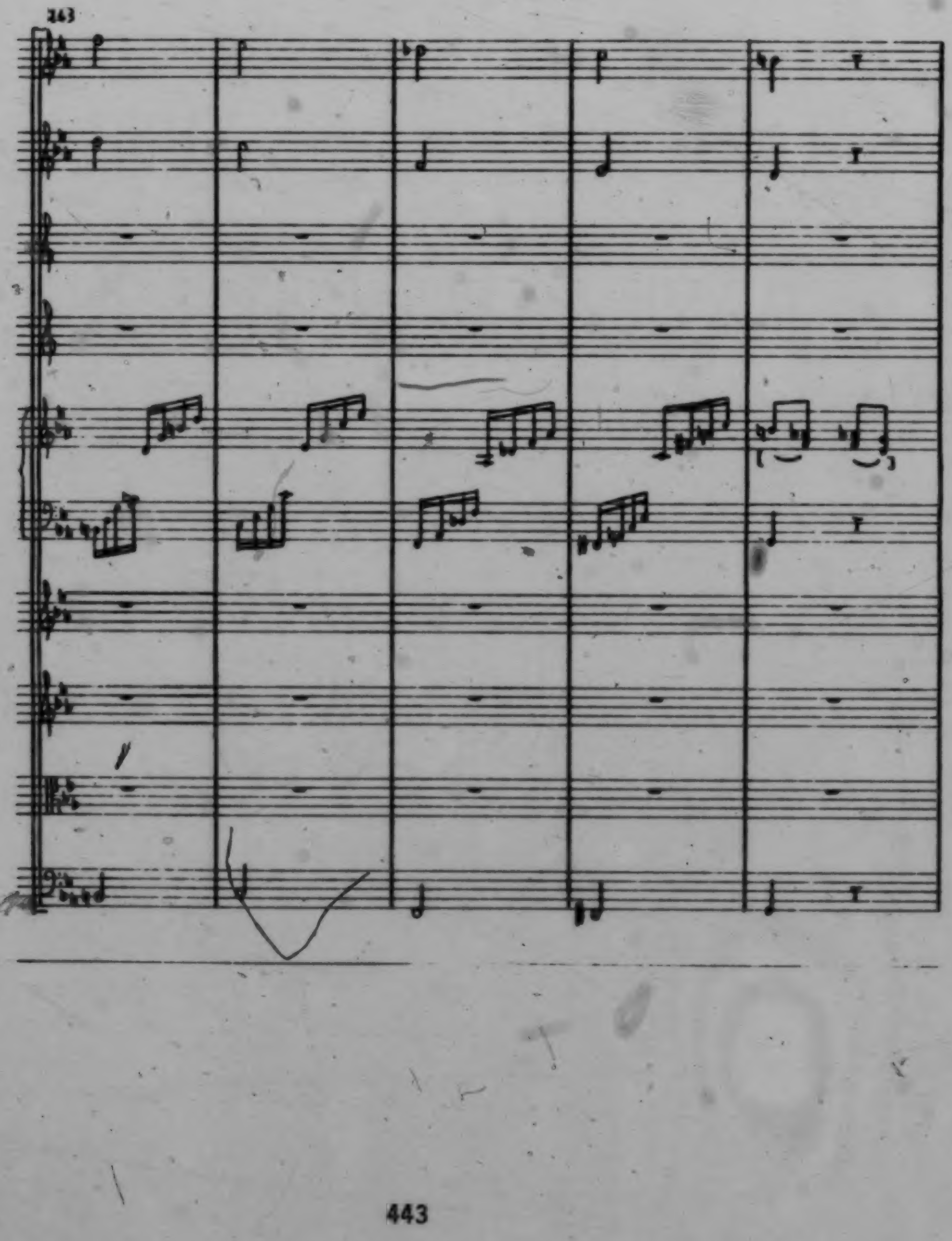
col 'arco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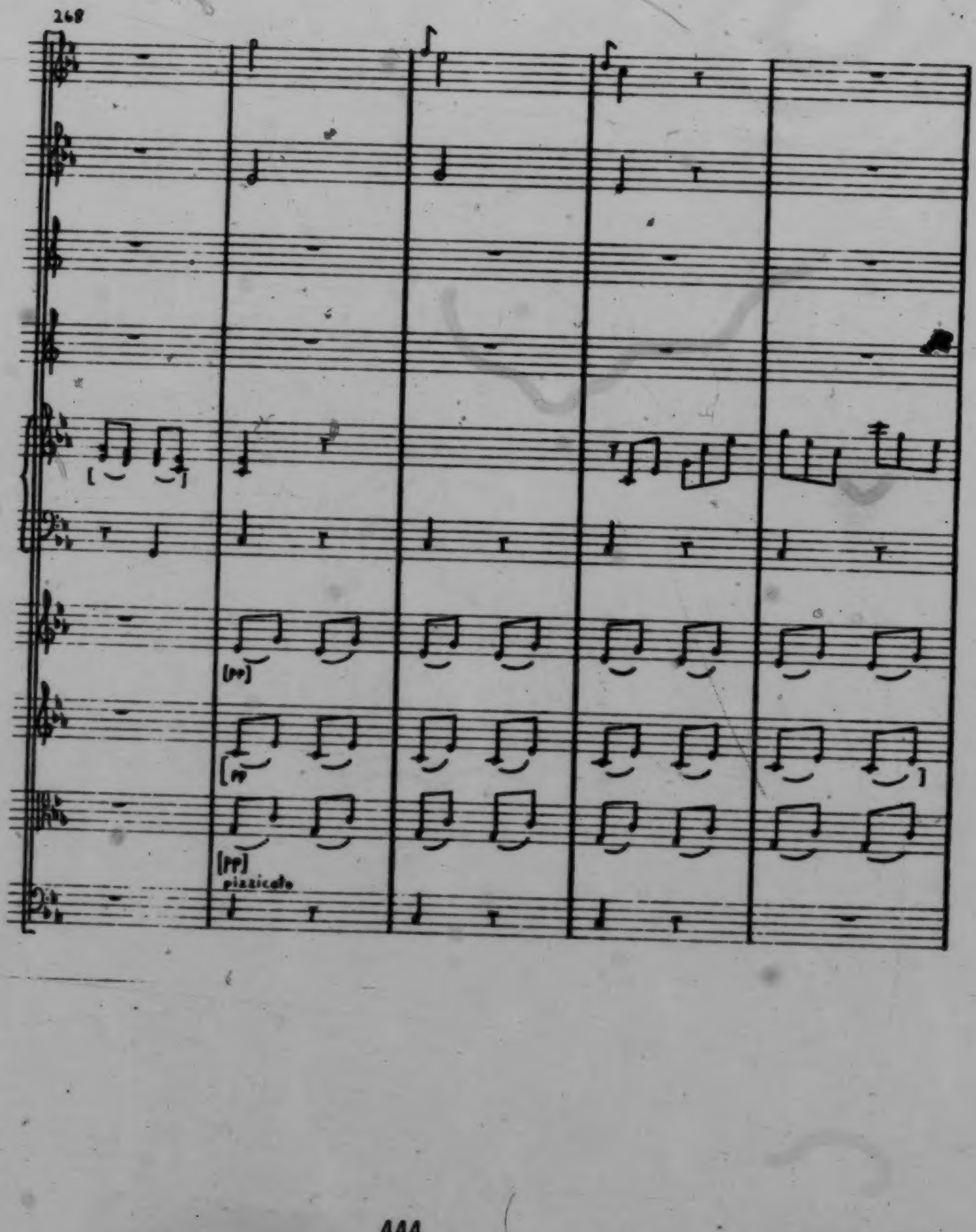
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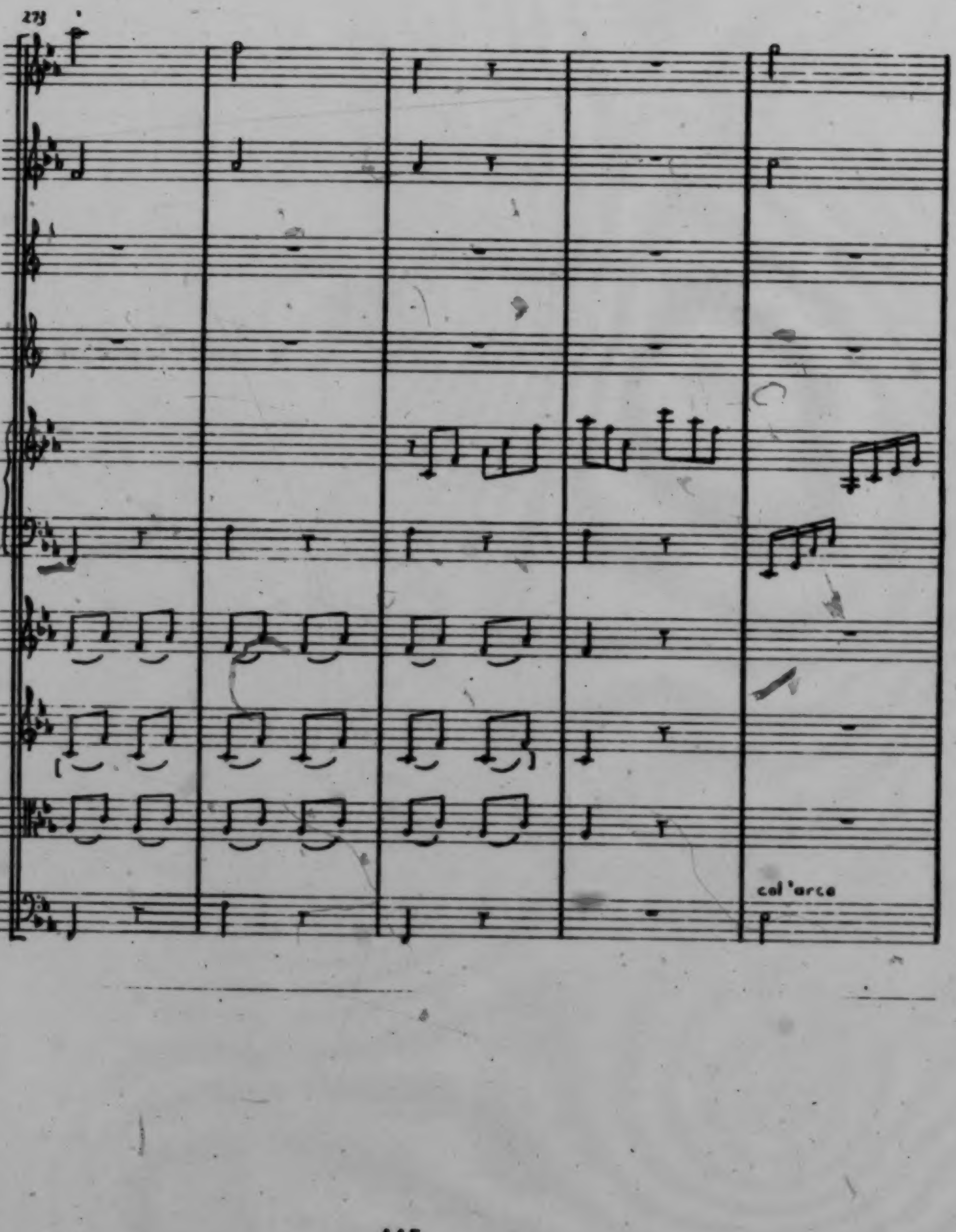
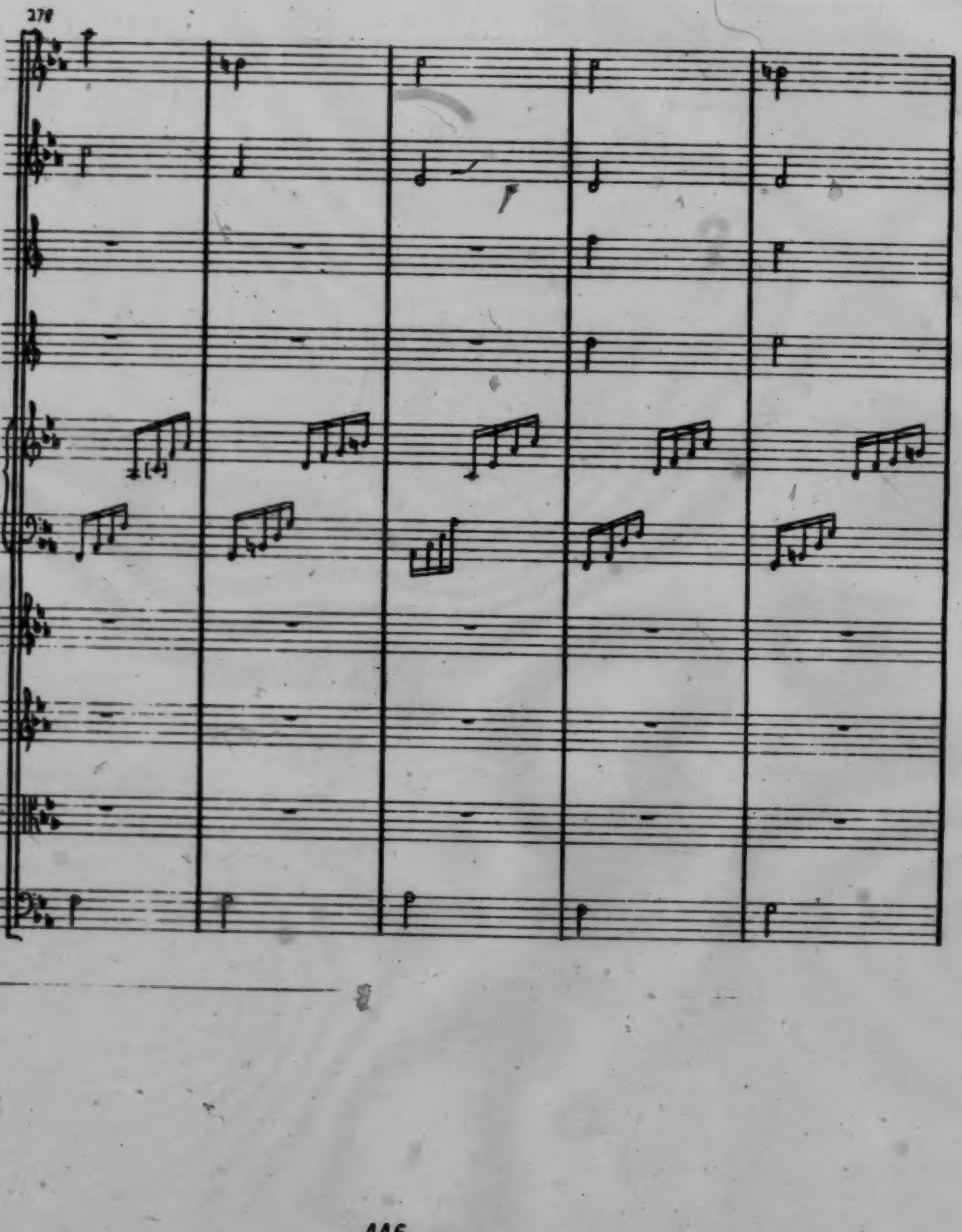
[pp]
pizzicato


273
col 'arco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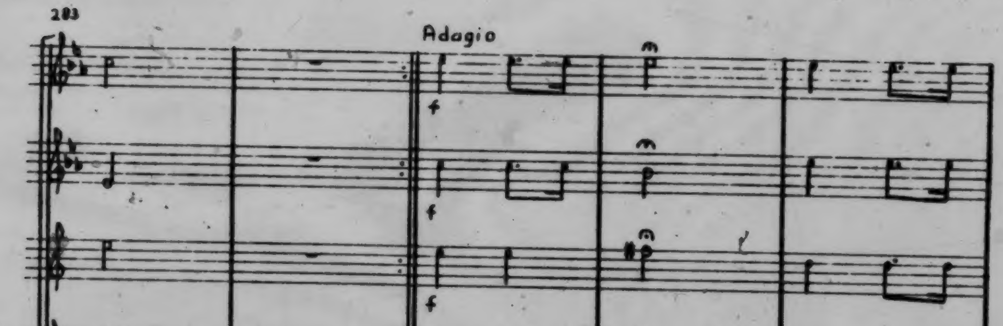
283
Adagio
f
f
f
f
[Tutti]
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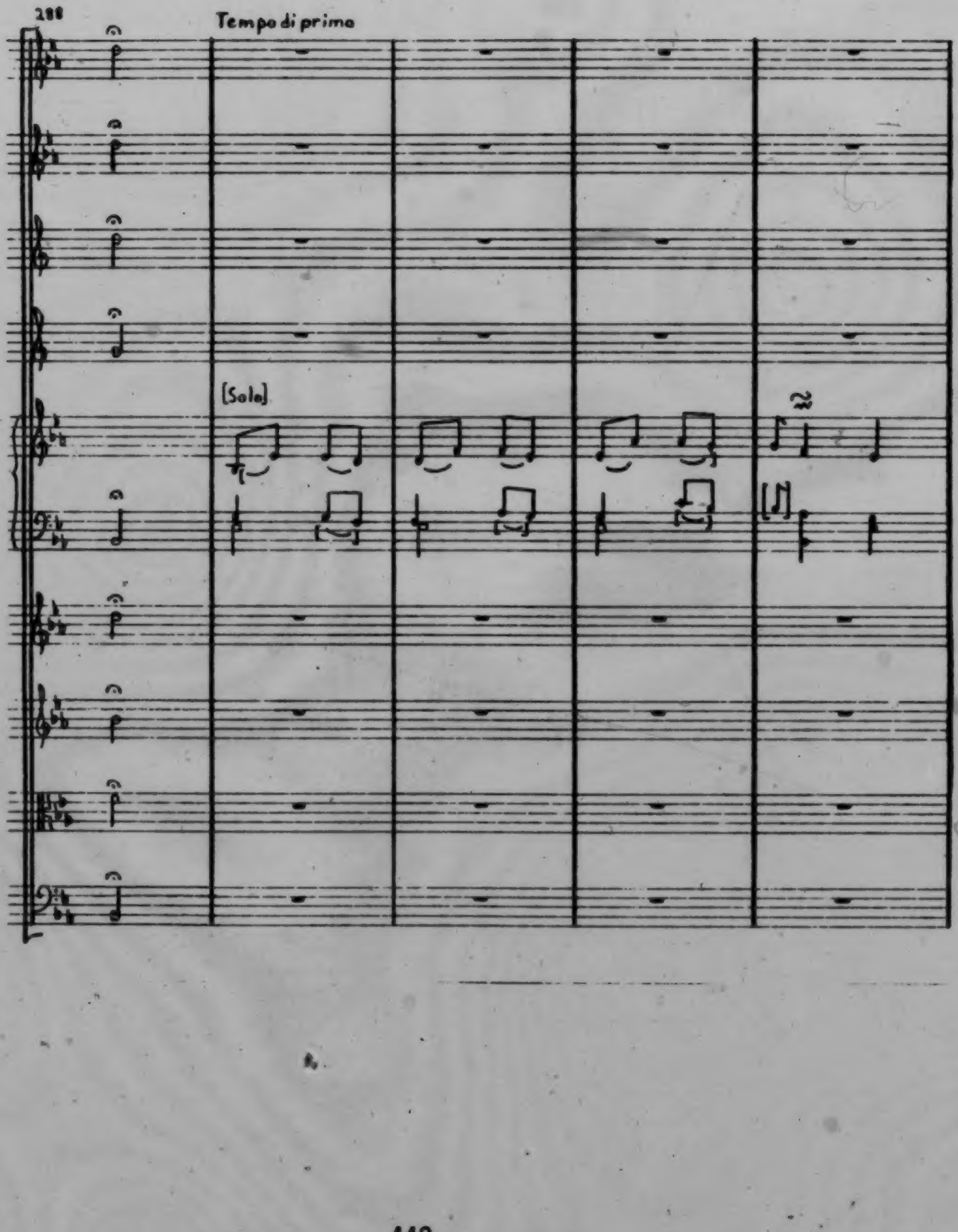
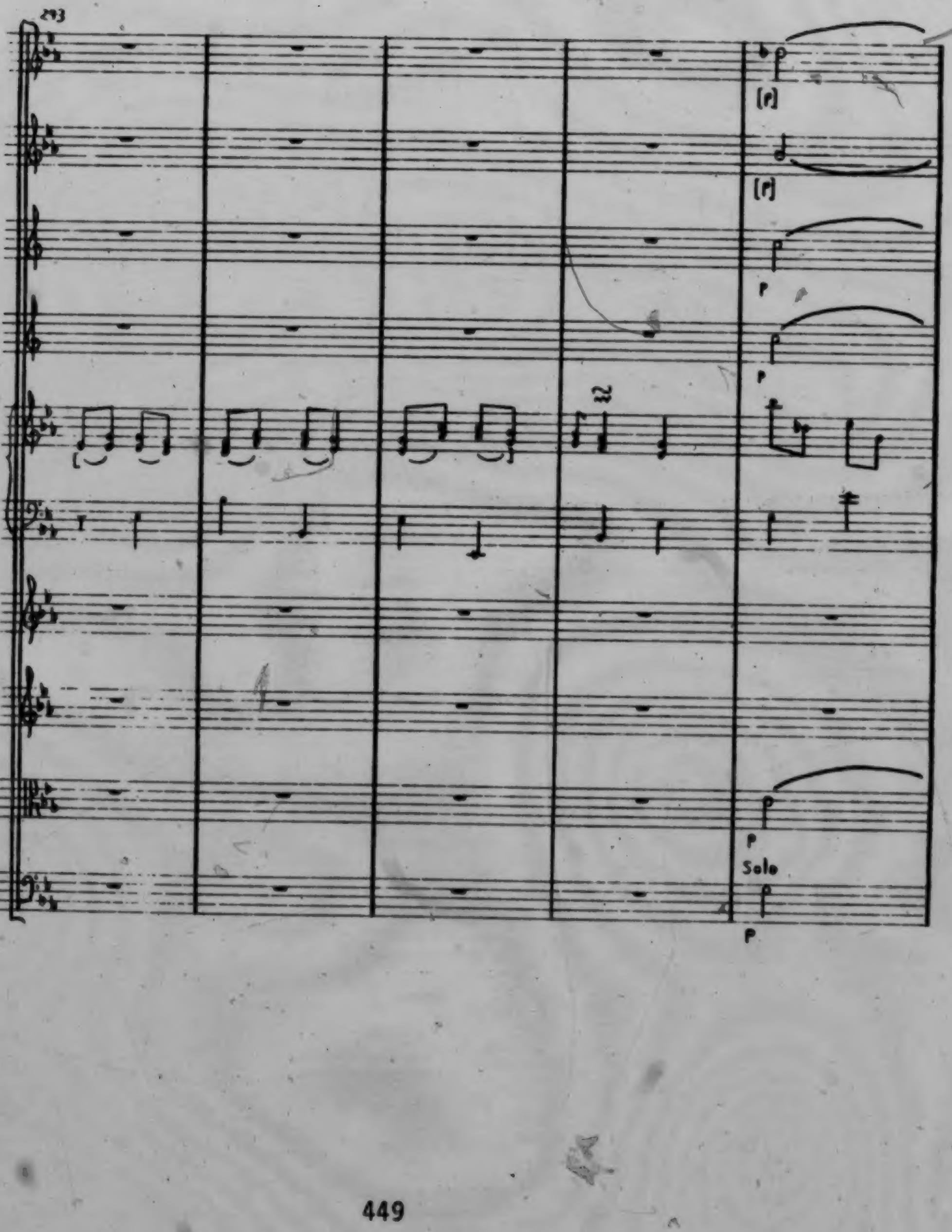
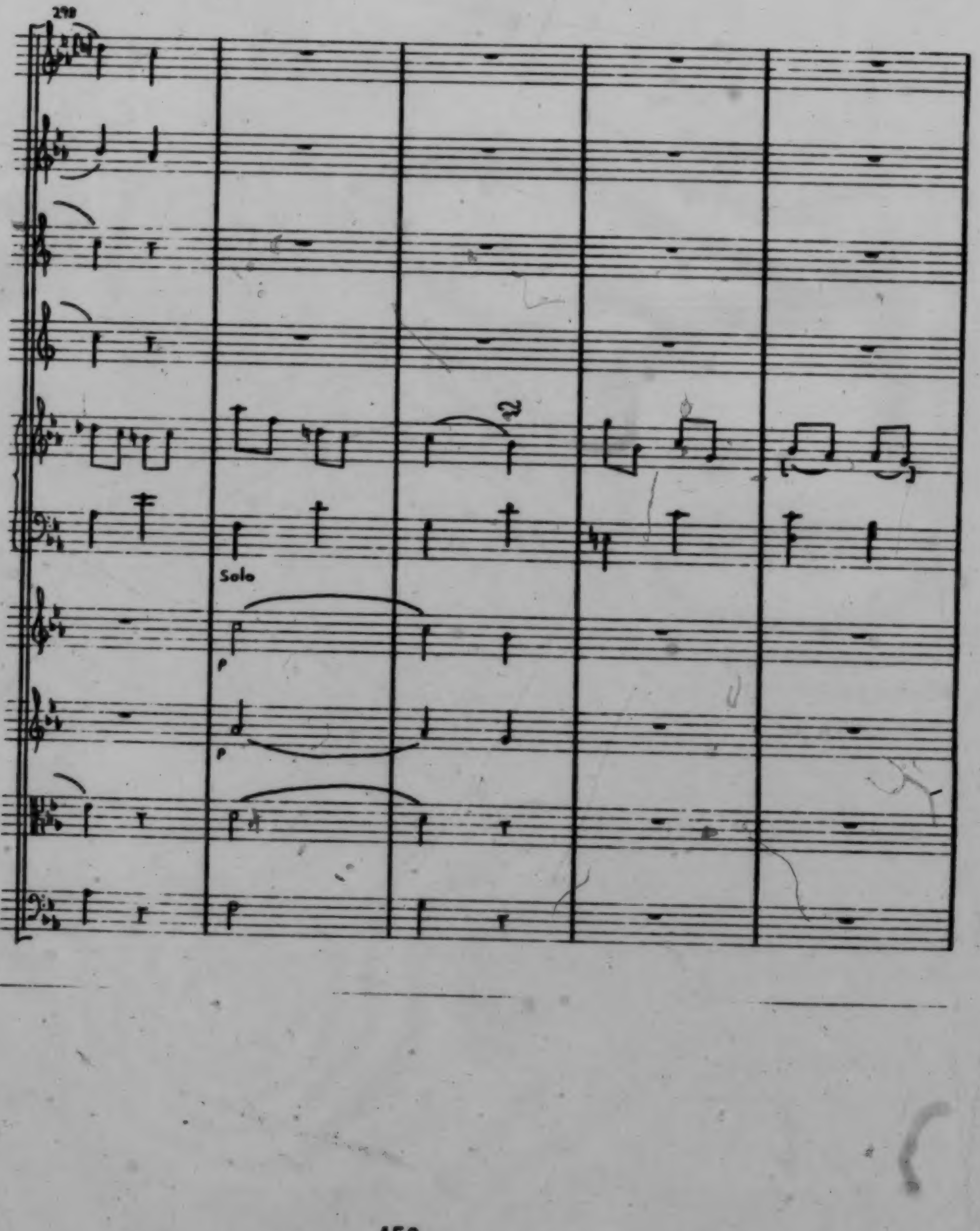
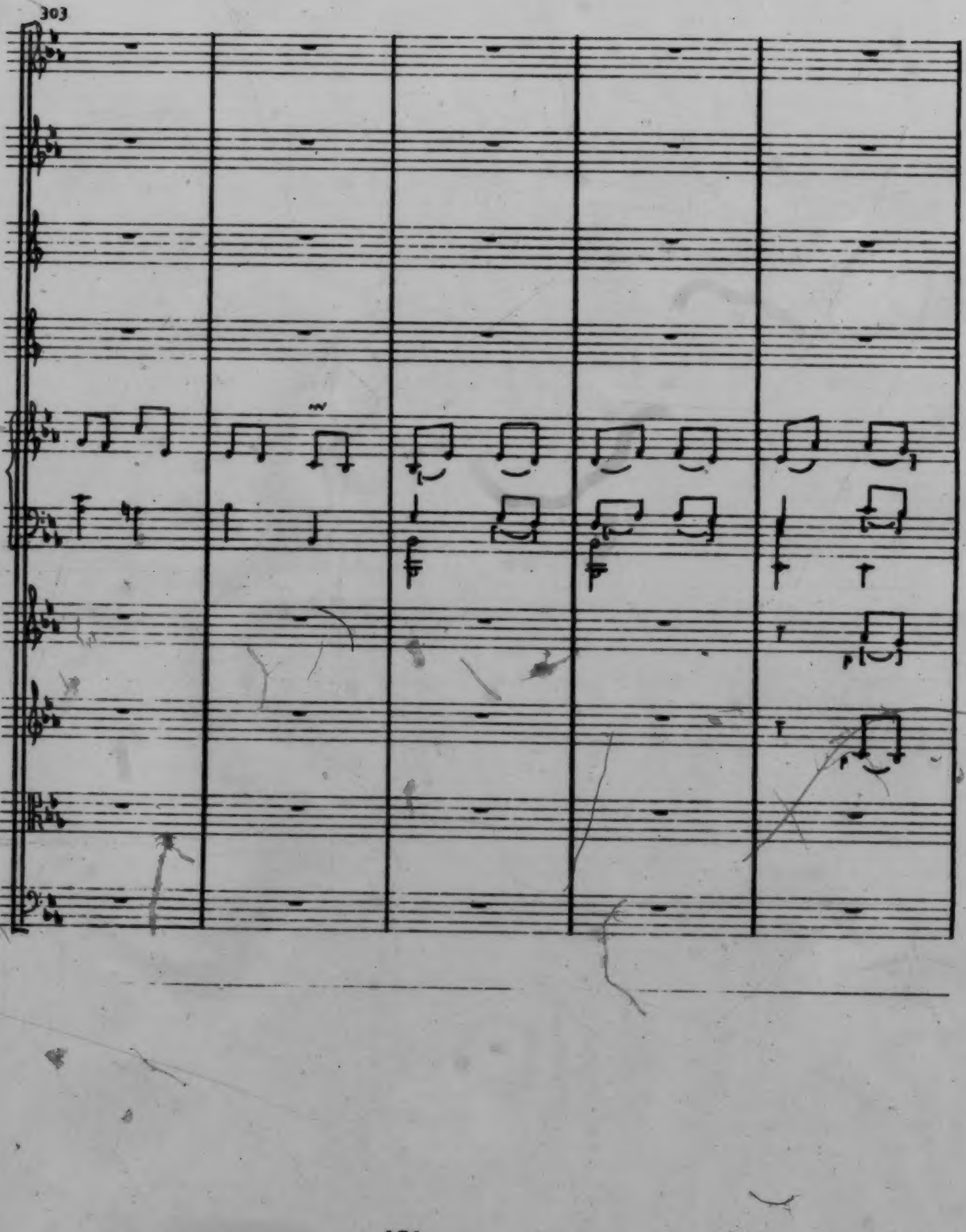
Tutti
f
f
[f]
Tutti
f
7
4
7
4


288
Tempo di primo
[Solo]


293
[p]
[p]
p
p
p
Solo
p


298
a2
Solo
p
p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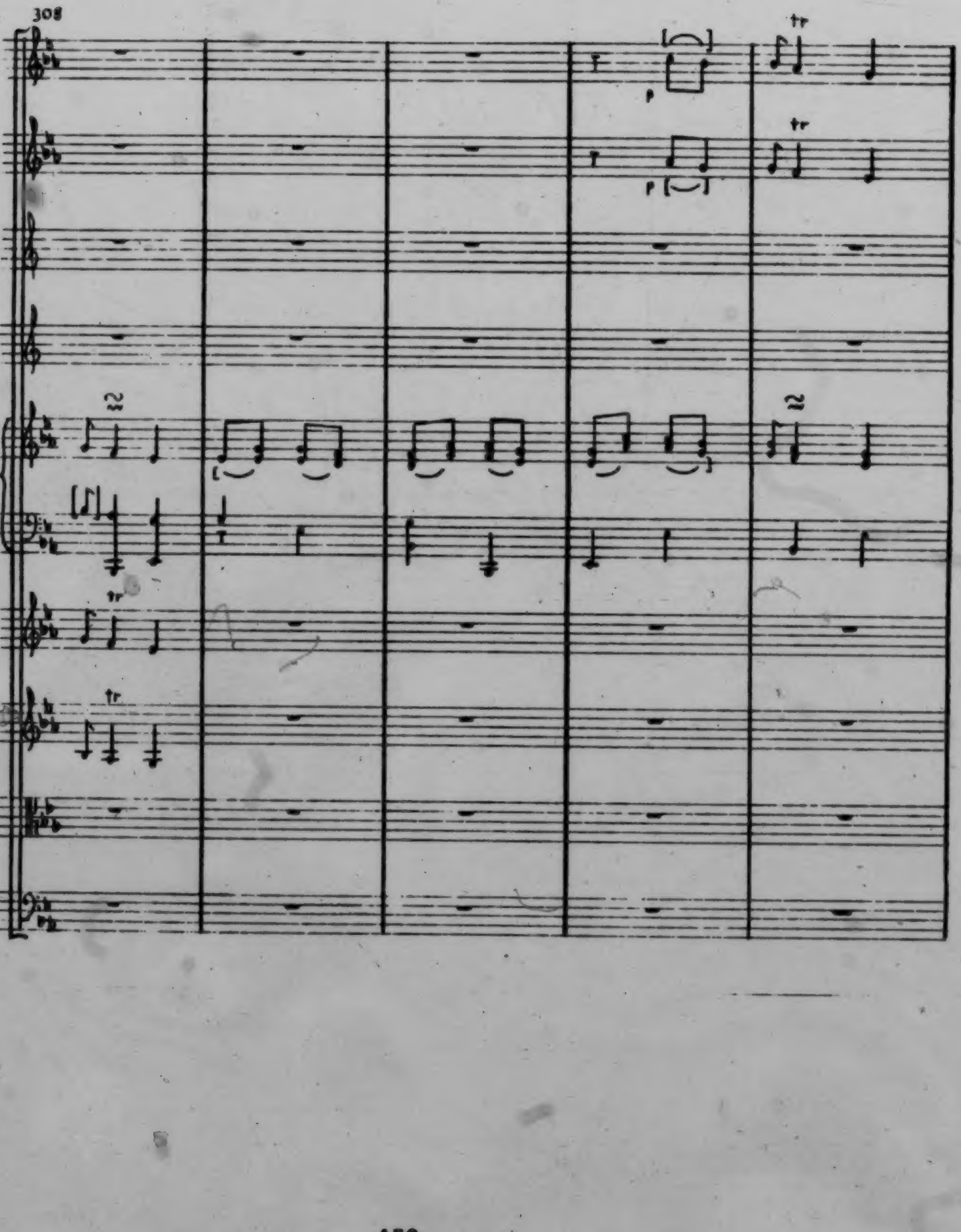
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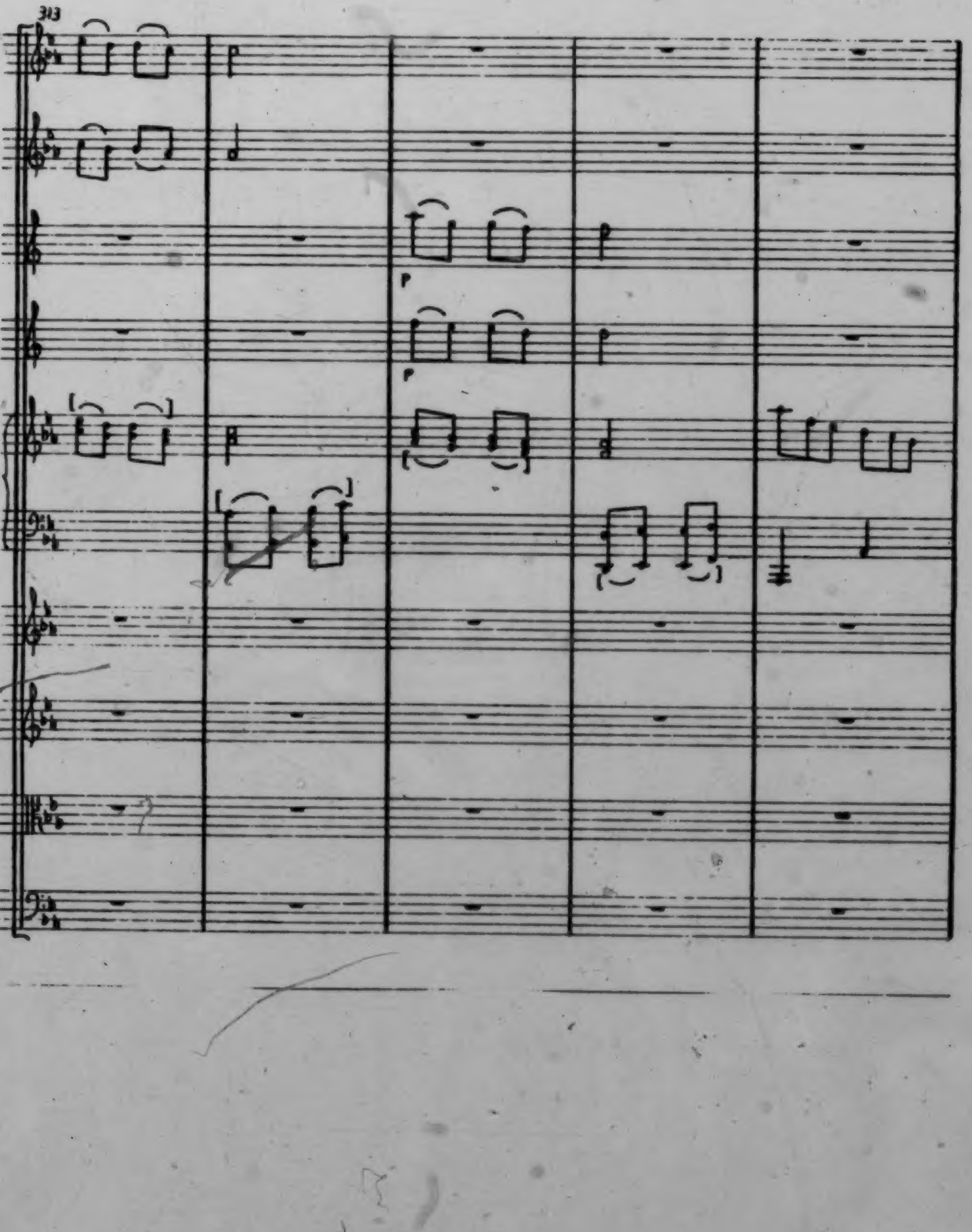
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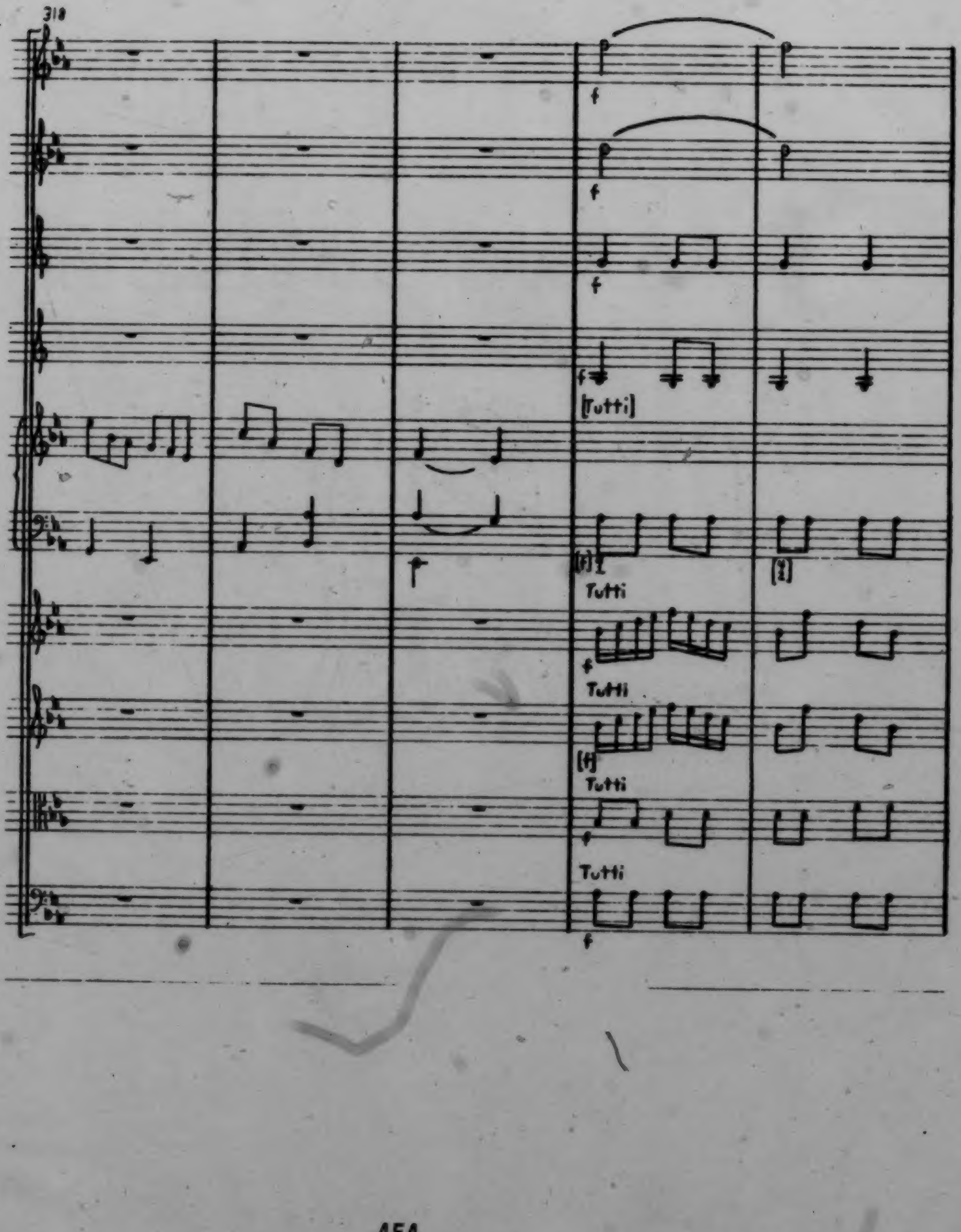
318
f
f
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[Tutti]
[f] I
[I]
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Tutti
[f]
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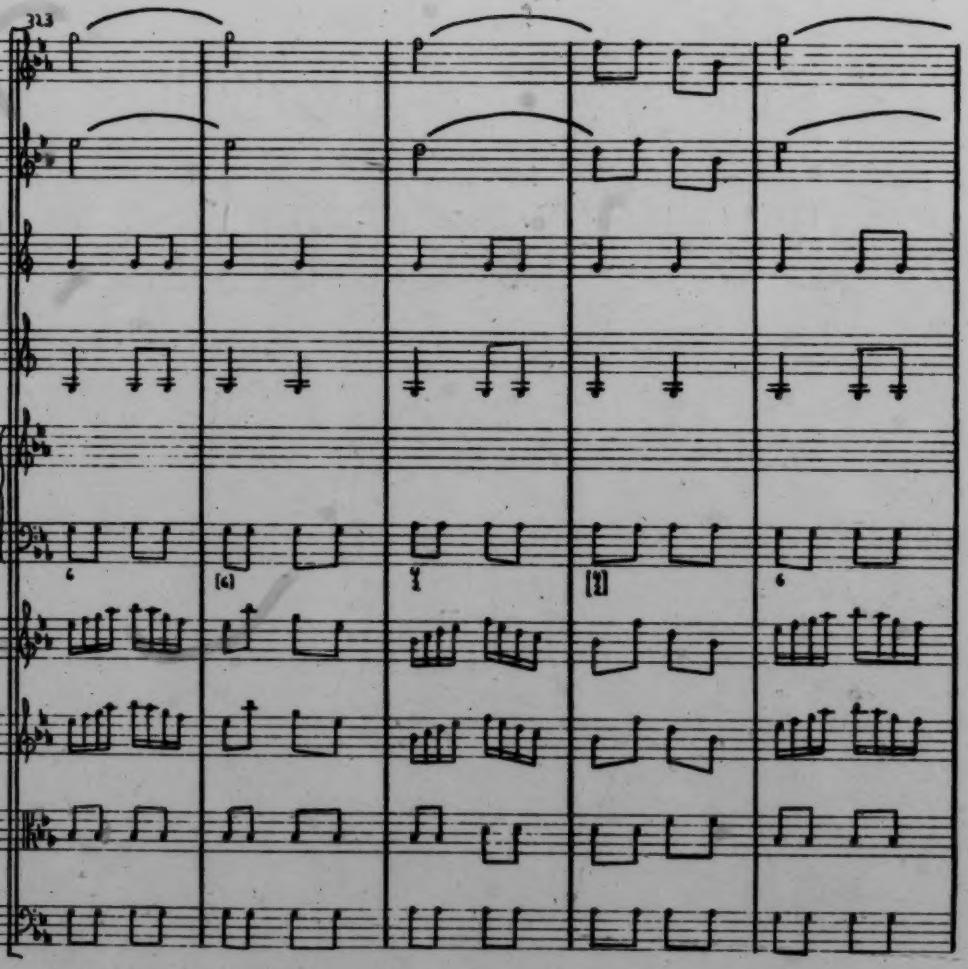
Tutti
f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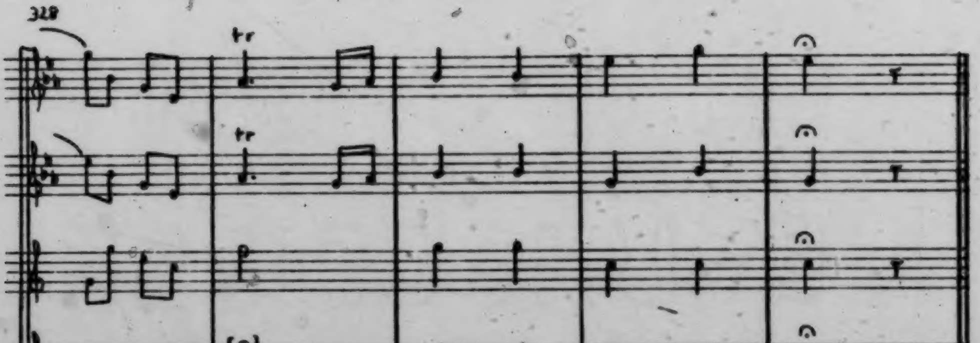
328
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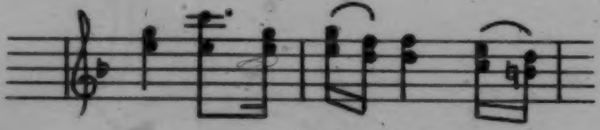
EDITORIAL COMMENTS

Concerto in F Major

First Movement: Allegro moderato

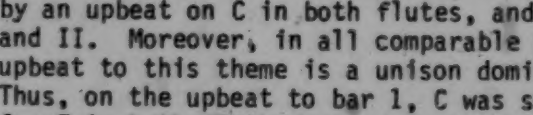
Several instrumental parts required bar adjustments in the first movement. Two bars rest rather than the given three were employed following bar 111 in both flute parts. Also, seven bars rest instead of the given five were employed following bar 169 in the second horn part.

Bar	Editorial Revisions and Comments
Upbeat to bar 1	In the manuscript, the note F is given to flutes I and II and violin I. Violin II is allotted C. However, the passage in bar 239 ff., which is an exact restatement of the opening bars, is preceded by an upbeat on C in both flutes, and violins I and II. Moreover, in all comparable passages the upbeat to this theme is a unison dominant note. Thus, on the upbeat to bar 1, C was substituted for F in both flute parts and violin I, in the score.
13-14	The following passage is allotted to flute II in the manuscript:



In the compilation of the score, the lower line was chosen for the second flute, as the upper line is played by flute I.

20 In the manuscript, the following passage is given to the basso:



The initial D was changed to C in the score to correspond to the bass line of the clavier. A comparable passage may be found in bar 134.

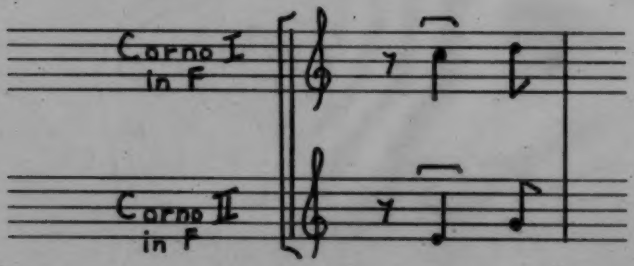
24 The quarter note in the horn parts of the manuscript was rhythmically altered to an eighth note and eighth-note rest in order to fit the context. This was also done in bar 234. For a parallel passage see bar 138.

34 The figuration $\substack{6\\4\\3}$ was replaced by $\substack{6\\5\\4}$.

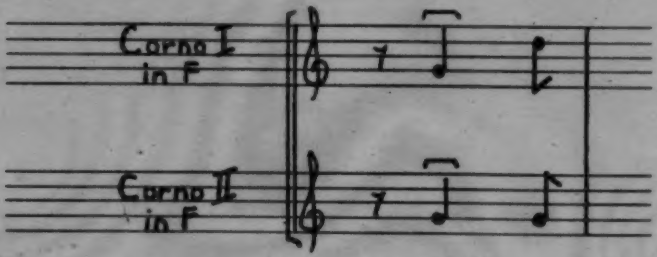
40 The forte marking of the horns in the manuscript was omitted here, and added to the next bar to fit the context.

41 The quarter note in both horns and the clavier was rhythmically altered to an eighth note and eighth-note rest in order to fit the context. This was also done in bar 310.

42 In the manuscript, the following is allotted to the horn parts:



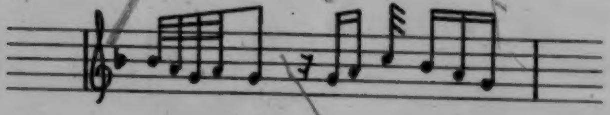
The concert pitches F and A in horns I and II respectively, create the simultaneous appearance of tonic and dominant harmony on beat 2. The continuo figuration indicates V^6. Thus, both parts were changed to:

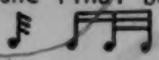


This was also done in the comparable passage, bar 311.

45 The fortissimo marking of violin I in the manuscript was omitted here, and used a bar earlier to correspond to the second violin.

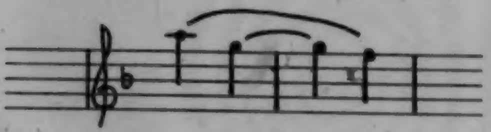
60 The following passage is found in the manuscript of the clavier part, right hand:



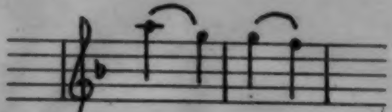
In the score, the final beat was rhythmically corrected to: 

76 In the score, the notation: ♩. was employed in flute I instead of the given: ♩‿♪ This made the notation identical to the second flute and also to the comparable passage in bar 266.

83-84 The following phrasing is employed in the manuscript of the first violin:

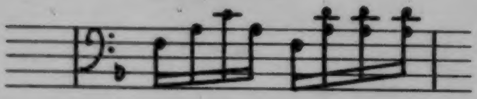


This was altered in order to correspond to the phrasing of the other strings and also to correspond to bars 273-274.

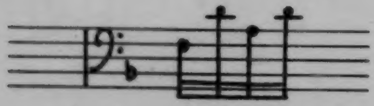


94 The horns, which enter at this point with the strings, do not do so in comparable sections. See bars 226 and 284. However, all three sections were left as they appear in the manuscript.

107 The following passage is allotted to the left hand of the clavier in the manuscript:



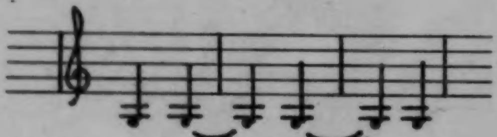
The final figure was changed to a broken-chord figure in the score:



See bar 110 for an exact restatement of this passage.

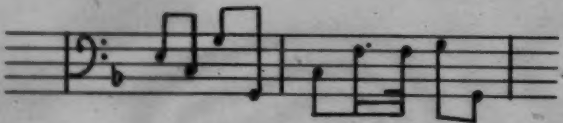
109 Friedrich's use of the same material in immediate succession implies the use of the echo effect. (See bar 16 ff.) Thus, a pianissimo marking was employed here. The given piano marking in the manuscript of violin II was substituted by pianissimo.

115-117 The following slurs are employed in the manuscript of horn II:



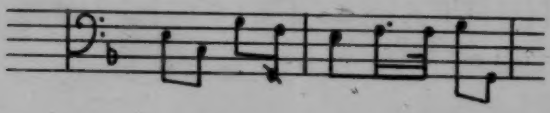
These slurs were omitted in the score, as they do not appear in either of the parallel passages, bars 1 ff. or 239 ff.

120-121 In the manuscript, the basso is allotted the following line:



This diverges from the clavier bass line, and subsequently would be the only instance within the tutti passages in which the *basso* differs from the clavier material.

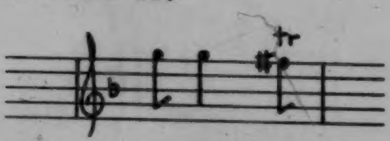
In the clavier part at this point, there is evidence that Friedrich initially had intended the use of the low dominant note on the second part of beat 2 (similar to the parallel passages in bars 6 and 244), but then changed his mind:



Friedrich's corrected version employs a V^2 rather than V^7 position, and subsequently progresses to a I^6 chord. One can thus surmise that he simply forgot to correct the *basso* part.

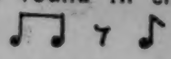
In the score, the *basso* was altered to follow the notes of the clavier bass line.

129 In the manuscript, the following passage is given to flute II:



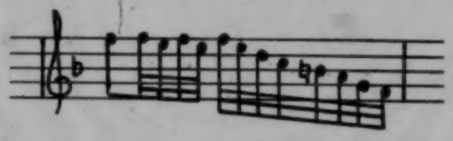
This was altered to follow the comparable passage in bar 15.

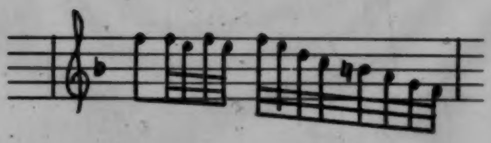
132 Rather than employing the given *piano* marking in the *basso*, *pianissimo* was used in the score. This was indicated by the context. Also, see bar 18.

134 The following rhythmic pattern is found in the manuscript of the first violin: 

In the score, the final eighth note was altered to a thirty-second note in order to fit the context. For comparable passages see bars 20 and 136.

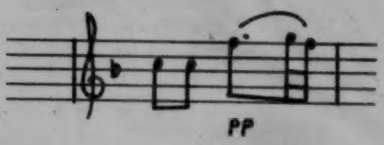
151 and 153 The following passages are allotted to the second violin in the respective bars 151 and 153:





The initial F of these passages crosses the first violin D in both cases. To prevent this, and because violin II otherwise follows the first violin exactly in the section, D was also employed on the initial beat of violin II. For comparable passages see bars 36 ff. and 306 ff.

166 The following is allotted to the first violin in the manuscript:



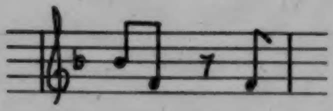
In the score, a quarter note C was substituted for the two eighth notes to correspond to comparable passages in bars 18, 96, 132, and 286.

176 In the manuscript, violin II is allotted the rhythm: 𝄾 𝄿· 𝅘𝅥𝅯 This was altered to: 𝄾 𝄾 𝄿· 𝅘𝅥𝅰 in the score, to follow violin I.

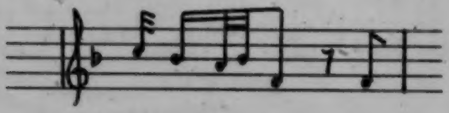
178 The given rhythmical pattern of the first violin: ♩. ♬ ♪ 𝄾 𝅘𝅥𝅯 was altered to: ♩. ♬ ♪ 𝄿· 𝅘𝅥𝅰 Also, the rhythmical pattern in the manuscript of the second violin: ♩. ♬ ♩. ♪ was altered to: ♩. ♬ ♪ 𝄿· 𝅘𝅥𝅰 See bar 177 and other comparable passages in bars 25, 139, 235.

186-187 An inner voice was added to the clavier part to correspond to bars 54-55.

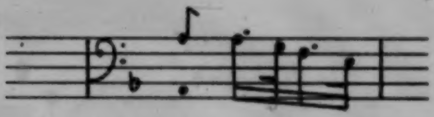
188 The clavier right hand is allotted the following passage in the manuscript:



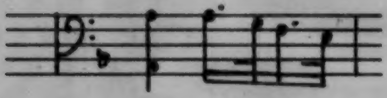
In the score, the decorative figure, which is found in the comparable bar (measure 56), was added.



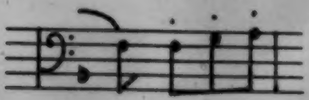
196 In the manuscript, the following appears in the left hand of the solo keyboard:



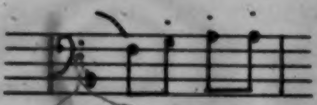
This was altered in the score to:



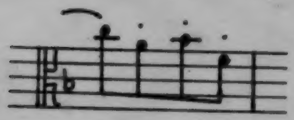
204 The following passage is found in the manuscript of the basso:



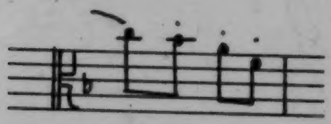
However, since the basso exactly follows the bass line of the solo keyboard from bars 197-205 (with the above exception), the basso was allotted the clavier's bass notes here as well.



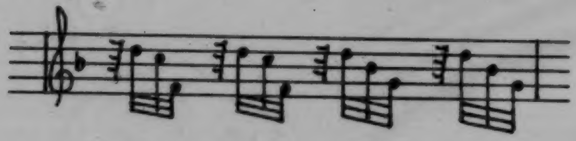
204 The following passage appears in the manuscript of the viola part:



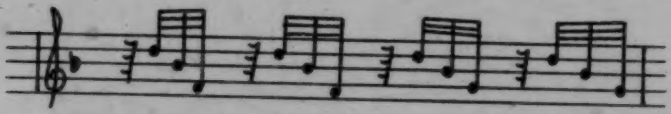
In order that this part fit the harmonic context, the second and third notes were reversed in the score.



205 The following passage appears in the manuscript of the clavier part:

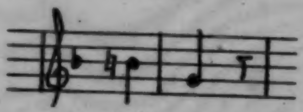


The right-hand C's were replaced by B flat's in the score, in order to fit the harmonic context.

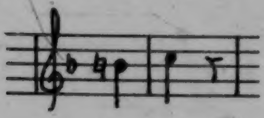


228 In the manuscript, the flutes, horns and strings are all allotted a quarter note and quarter-note rest. This was rhythmically altered in the score to an eighth note and eighth-note rest. Comparable passages may be found in bars 96 and 286.

Also, in the manuscript, the leading tone in the second violin resolves to the dominant:



In the score, the G was replaced by the tonic, C.

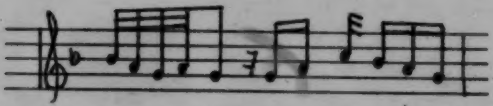


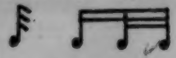
Comparable passages include bars 95-96, and 285-286.

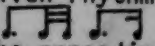
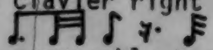
231 A dotted-eighth-note rest above the first beat in the manuscript of the clavier part, left hand, was omitted in the score.

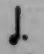
232 An extraneous eighth-note rest in the manuscript was omitted from the first violin part.

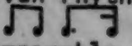
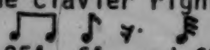
250 The following passage is found in the manuscript of the clavier part, right hand:



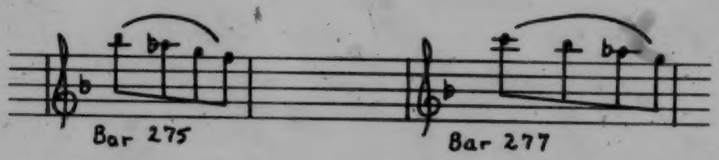
In the score, the final beat was rhythmically corrected to: 

256 The given rhythmic pattern of the clavier right hand:  was altered to:  See the preceding bar, 255, and a comparable passage in bars 65-66.

Also, rather than employing the given:  in the second flute, the notation: was employed in order to follow the notation of flute I. See a comparable passage in bar 66.

258 The given rhythmic pattern of the clavier right hand:  was altered to:  See comparable passages in bars 254, 64, and 68.

Rather than employing the bar rest in the manuscript of violin II, it was given the upbeat figure of violin I. See comparable passages in bars 64, 68, and 254.

259	The pedal, concert F, of horn I in the manuscript was replaced by concert G. As a result, horn I is now identical to the second horn, and also fits the harmonic context.
275 and 277	The following phrases are found in the manuscript of violin I:  These longer phrases were replaced by shorter slurs to correspond to the other strings and also to bars 85 and 87.
279	An extraneous *piano* marking in the manuscript of the *basso* part was omitted.
286	Both horn notes were rhythmically altered from the given quarter-note values to: ♩ 7 in order to fit the context. See a comparable passage in bar 96.
309	The *forte* marking of the horns in the manuscript was omitted here, and added to the next bar in order to fit the context.
314	The *fortissimo* marking of violin I in the manuscript was omitted here, and added a bar earlier to correspond to the second violin.

Second Movement: Larghetto

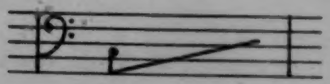
Only the clavier part required a bar adjustment in this movement. Following bar 125, there are four bars of reiterated quarter notes on C in the manuscript. Only three of the four bars were employed in the score.

The manuscript flute parts, in addition to the title, *Larghetto*, are headed with, "NB. Flauto 1," and "NB. Flauto 2."

Bar	Editorial Revisions and Comments
9-12	While continuo figuration is indicated here, the comparable section, namely, bars 62-64, has the indication, *tasto solo*.

26 In the score, the final note of the bar in the clavier was coupled with an E. This corresponds to an exact restatement of this passage in bar 99.

33 Friedrich employs a kind of shorthand for the repeated eighth-note pattern in the left hand of the clavier.



He also employs this shorthand in bars 39, 74-75, 82-83, 98-100, 102-103, 110-112, and 114.

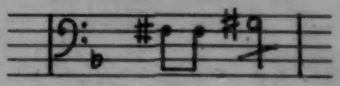
42 The *forte* marking in the manuscript of violin II was replaced by *piano* in order to fit the context.

45 The *piano* marking in the manuscript of violin I was replaced by *pianissimo* in order to fit the context.

59 The figuration $^{6}_{4}$ was replaced by 4-3 in the score. See a comparable passage in bar 6.

65 The figuration $^{4}_{2}$ on the first beat was replaced by $^{6}_{4}$ in the score. See a comparable passage in bar 12.

70 In the manuscript, the following is given to the *basso* part:



The G sharp was delayed until the third beat in the score, to fit the context. See a comparable passage in bar 17.

78 The *piano* marking in the manuscript of the *basso* was replaced by *pianissimo* to fit the context.

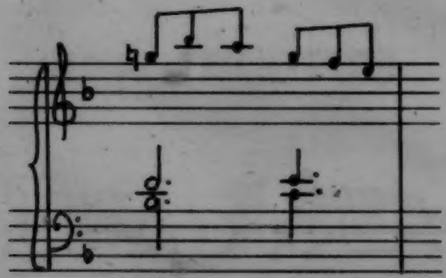
Third Movement: Rondo Allegretto

Two instrumental parts in the third movement required bar adjustments. Both the *basso* and viola parts are missing two bars rest following bar 66 in the manuscript.

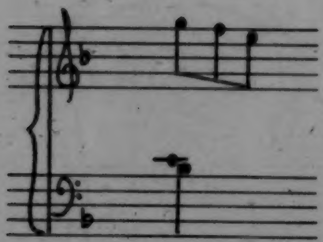
There is a discrepancy between parts concerning the title of the third movement. The clavier is entitled "Rondo Allegretto," the second flute merely has "Flauto 2 NB.," and the remaining instruments are entitled "Allegretto Rondo." The title, "Rondo Allegretto," was chosen to head the third movement in the score.

Bar Editorial Revisions and Comments

5 The following passage is allotted to the clavier in the manuscript:



In the score, the second beat was altered to:



See corresponding passages in bars 53 and 162.

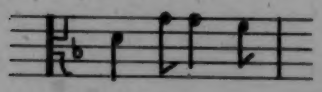
14-15 The melody of the clavier was coupled in thirds to follow the same passage in bars 111-112, and a similar one in bars 95-96.

24 An eighth-note rest was added to horn II in order to rhythmically complete the bar.

In the clavier part, the figuration on the final beat was changed from 6 to $\genfrac{}{}{0pt}{}{4}{3}$ in the score.

32 In the clavier part, an extraneous eighth-note rest was omitted from the bass clef. Also, rests were added to the treble clef in order to rhythmically complete the bar.

62 The following appears in the manuscript of the viola part:

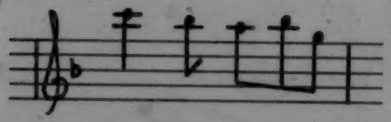


In the score, the initial quarter note D was replaced by E to fit the harmonic context.

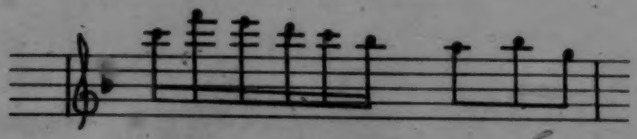
Also, the figuration 6 on the first beat of the clavier was omitted, the F's and A's of the flutes and violins being considered as accented suspensions from the preceding bar.

119 The given figuration $\substack{4\\3}$ on the third beat was altered to $\substack{6\\5\\4}$.

120 In the manuscript, the first flute is allotted the following:



This was altered to correspond to the line of flute II:



The given figuration 6 on the third beat of the clavier part was omitted.

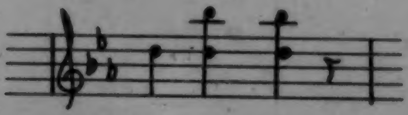
148 A redundant *piano* marking was omitted from the *basso*.

171 The given figuration 6 on the final beat was corrected to $\substack{4\\3}$.

179 The given figuration $\substack{4\\3}$ on the third beat was altered to $\substack{6\\5\\4}$.

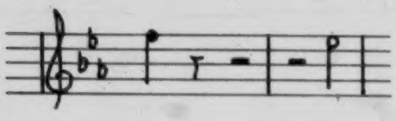
Concerto in E-flat Major

First Movement: Allegro

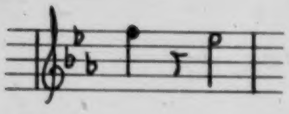
Bar	Editorial Revisions and Comments
16	A half-note rest rather than two quarter-note rests were used in horn I.
19	The additional notes were added to oboe I in order that it would follow the first violin as the second oboe follows violin II. Likewise, the oboes were also adjusted in measure 185.
20	An adjustment in figuration was made. 4-5 was omitted. This was also done in bar 186.
22	A missing quarter-note rest in the *basso* was added.
23	An adjustment in figuration was made. 6 was removed from the second half of the first beat to the second beat.
24	The following appears in oboe I, duplicating the pitches of violin I:  The top note was chosen, as D is found in oboe II.
30	An adjustment in figuration was made. 7 was moved from the second half of the first beat to the second beat. This was also done in bars 196 and 314.
31	An adjustment in figuration was made. 7 was omitted from the second beat. This was also done in bar 315.
33	The given half notes of oboe I were combined into a whole note. See bars 199 and 317.

37	Instead of the given dotted-quarter note in the second violin, a dotted-eighth-note rest was added. See a corresponding section in bar 321.
53	The F in the viola was replaced by G. This was also done in measure 417. See a corresponding passage at bar 218.
64	A scale passage was added to violin II to follow violin I. This was also done in bar 428. See a comparable passage in bar 230.
66	The half note in oboe I was changed to: ♩ 𝄾 in order to fit the context of the passage. This was also done in bar 430.
70	In horn I, the half-note concert E flat was divided into a quarter note and an eighth-note rest, making it rhythmically equal to horn II. This was also done in bar 434.
73	A missing eighth note C was added to the viola. See corresponding measure 239.
74	The staccato mark over the lower E flat of violin I was omitted to fit the context.
76	The staccato mark over the first triple stop in violin II was omitted. This was also done in the corresponding bar 440.
101	The quarter note in the left hand of the clavier was divided into two eighth notes to correspond to bar 339.
111	The root was added to the middle voice of the clavier. This corresponds to bar 349.
136	The quarter note on the second beat of the bar in the *basso* was changed to a half note.
143	*Piano* in the winds was replaced by *forte* in order to fit the context. See also the comparable passage in bar 381.
145	The two tied half notes in the *basso* were replaced by a whole note. See corresponding bar 143 and also bars 381 and 383.
150	The notes of the clavier bass, F and G, were corrected to follow the string basses, G and A natural, for the sake of harmonic logic.

160 The following appears in violin II, beginning at measure 160:



These two measures were combined into a single bar.



A comparable passage in the manuscript is correctly notated in bar 398.

168 G in the clavier left hand was replaced by F. See corresponding passages in bars 62 and 406.

171 The tied half notes in horn I were replaced by a whole note. See corresponding bar 409.

183 The staccato mark over B flat in the *basso* was omitted to fit the context.

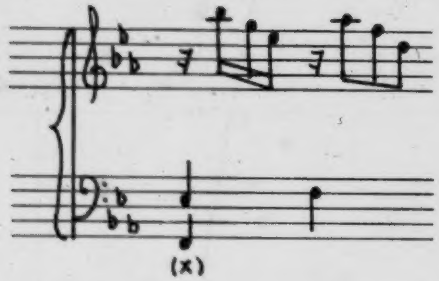
195 An adjustment in figuration was made. 7 was omitted from beat 1 and $\begin{smallmatrix}6\\5\end{smallmatrix}$ was added to beat 2.

198 *Piano* in the viola was replaced by *forte* to fit the context.

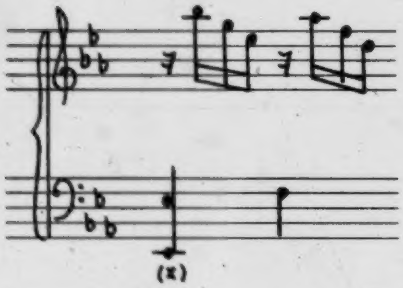
235 In place of an eighth-note rest on the first beat of horn I, a quarter note, concert F, was employed. See comparable measures 231 and 233.

239-240 These two bars of the keyboard are missing in the manuscript. Corresponding measures 73-74 were used as a guide to complete them. Significantly, the missing measures are preceded by a page turn in the keyboard part.

249 The following appears in the manuscript of the keyboard:



This was altered to:



263 B flat in the clavier was replaced by A natural. See corresponding bar 265.

290 A natural in violin II was replaced by A flat to fit the context.

308 This bar in the viola part is missing from my copy of the manuscript. The context suggested the whole-note rest.

314 An adjustment in figuration was made. 7 was moved to the second beat from the latter part of the first.

315 The D appoggiatura in oboe II was added. See corresponding bar 31.

331 The first half of this bar in the viola part is absent in my copy of the manuscript. Corresponding bar 47 was used as a guide to complete the bar.

357 The first half of this bar in the viola part is missing in my copy of the manuscript. Corresponding bar 119 was used as a guide.

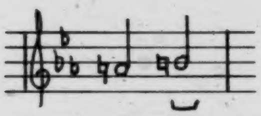
376 This bar is missing in my manuscript copy of the viola part. F was chosen according to harmonic implications and comparable passages in bars 374, 136, 138.

398 The first part of the bar in the viola part is missing in my copy of the manuscript. Bar 160 was used as a guide.

409 The given rinf. of violin II was changed to forte to fit the context. See also the corresponding passage in bar 171.

413 The half-note rest in the second horn part was replaced by an E-flat quarter note and quarter-note rest. Context suggested this. See also corresponding passages 49 and 415.

418 The given passage of oboe II, namely,



was altered to follow the comparable passage in bar 54, and also prevented a tripled B natural.

421 An adjustment in figuration was made. 6 was omitted from the first beat. $^{6\natural}_{3}$ was added to the first half of the second beat, corresponding to the same passage in bar 57. $^{6}_{5}$ was omitted from the final quarter note of the bar. See the same passage in bar 37, and a similar one in 223.

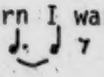
In addition to the above revisions, certain wind parts of the first movement contain incorrect bars of rest. The following adjustments were made:

a) 16 bars rest instead of the given 15 were employed in oboes I and II, beginning measures 120 and 358.

b) 7 bars rest instead of the given 8 were used in oboes I and II, beginning in measure 333. Interestingly enough, the correct number of bars rest is given in the comparable passage in bar 95 of both oboes. In oboe II, bar 95, it is also evident that Friedrich had erased a previous number before writing 7 bars rest.

c) 10 bars rest instead of the given 11 were used in oboes I, II and horns I, II, beginning in bar 371. Interestingly, the corresponding bar 133 has the correct 10 bars rest in all of the above instruments.

Second Movement: Romanza

Bar	Editorial Revisions and Comments
9	It was not the general practice of the time to mute double basses. Neither Quantz in the third edition of his Versuch einer Anweisung die Flöte traversiere zu spielen of 1789, nor Rousseau in the second edition of A Complete Dictionary of Music of 1779 include the double bass in their list of strings to be muted. Bach uses the similar procedure of muting violins and viola, while the basso remains sempre piano, in Andante amoroso, Sinfonia in E#/à 6 Voci/Due Corni/Due Violini/Viola/e/Basso, of 1769. See Geiringer, "Unbeachtete Kompositionen des Bückeburger Bach," p. 106. The pianissimo in the double basses in the manuscript indicates only an overall dynamic level of the movement, but still allows certain fluctuations within this level. Thus, forte was added to oboe II, horns, clavier and strings. See comparable passages in bars 55 and 75, in which the basso is marked forte.
12	In the viola, the middle section of the bar is missing from my copy of the manuscript. Bar 78 was used as a guide in the choice of D.
15	The incorrect figuration of $\begin{smallmatrix}6\sharp\\4\\3\end{smallmatrix}$ on the first beat was replaced by $\begin{smallmatrix}6\sharp\\5\end{smallmatrix}$.
28	The incorrect figuration of $\begin{smallmatrix}6\flat\\5\natural\end{smallmatrix}$ was replaced by $\begin{smallmatrix}7\\\natural\end{smallmatrix}$.
36	The dotted-half note in horn I was rhythmically altered to the following:  Context seemed to dictate this change.
47	In place of two eighth-note rests in the clavier, a quarter-note E flat was employed. This was done in order to maintain the sequence begun in bar 45.

51 Instead of a whole-note rest in the clavier left hand, a quarter-note C was added to the first beat, thus following the string bass line at this point. This bar is directly preceded by a page turn in the clavier part. See corresponding passages in bars 8-9, 20-21, 28-29, 154-155.

56 5♮ was added to the figuration on the second beat, thus retaining the consistency of figuration in comparable passages in bars 10 and 14. Similar additions were also made in bars 76, 136, and 140.

57 _Piano_ was omitted in the _basso_.

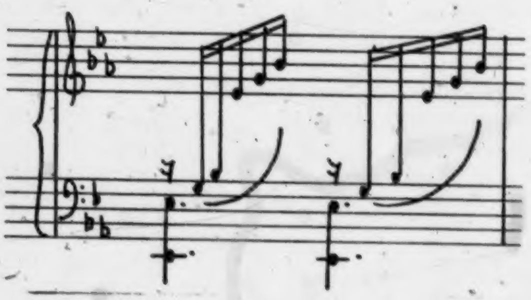
76 The eighth-note rests on the final beats of both clavier and _basso_ parts were replaced by an eighth-note E to maintain the third of the chord. Comparable passages include bars 10, 14, 56, 136, and 140.

77 The two eighth-note rests in the viola part were replaced by a quarter-note G. See similar passages in bars 11 and 137.

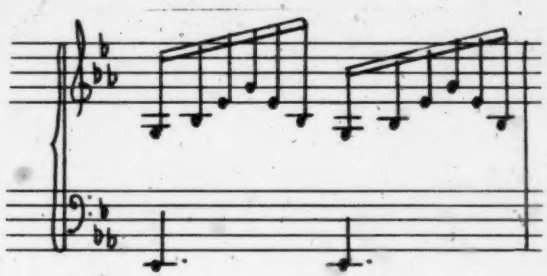
82 In the _basso_ part, an eighth-note rest was added to rhythmically complete the bar.

83-126 of the keyboard part In the score, this passage of the keyboard part is based upon Friedrich's revised version. That is, the initial keyboard passage at this point is crossed out in the manuscript, and a new version is written on a separate sheet of paper. The type of figuration between the initial and revised versions differs. The initial passage employs left-hand octaves and rising right-hand arpeggios. Perhaps the left-hand octaves are omitted in the revised passage, because the _basso_ couples the left-hand notes.

Bar 83 of the original keyboard part.

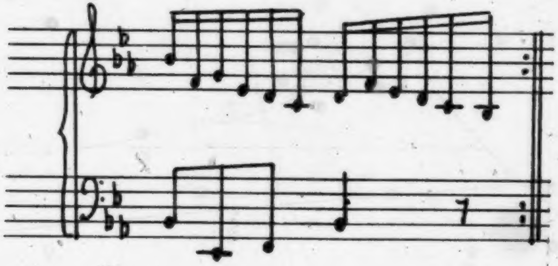


Bar 83 of the revised keyboard part.

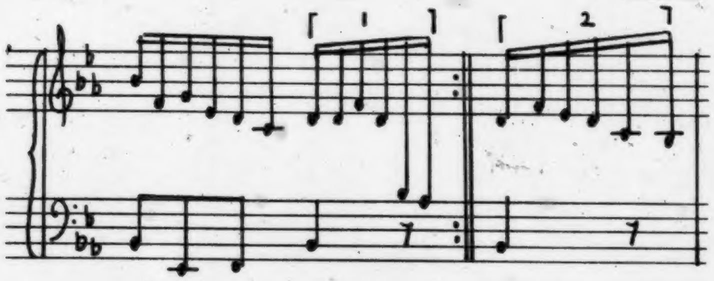


There is only one keyboard ending employed before the repeat signs (bar 94) in the original version, as opposed to two in the revised passage. The latter, which employs an A flat in the first ending, better prepares the return of the E-flat-major passage.

Bar 94 of the original keyboard part.

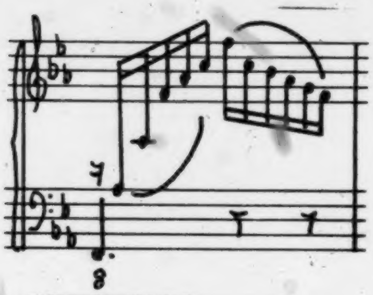


Bar 94 of the revised keyboard part.

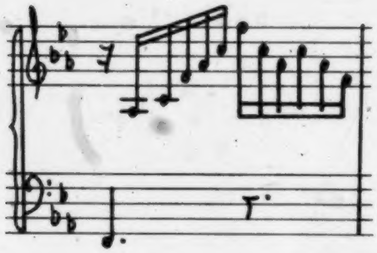


In bar 102, the scale figure is replaced by a chord pattern.

Bar 102 of the original keyboard part.

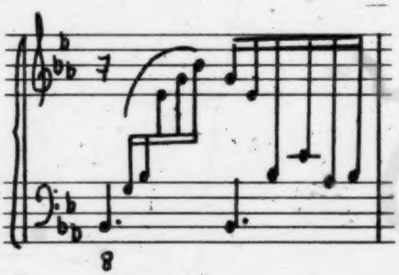


Bar 102 of the revised keyboard part.

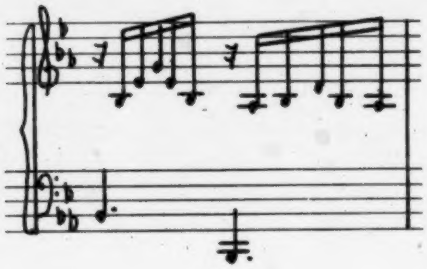


The cadential point in bars 121-122 is strengthened in the revised keyboard passage.

Bar 121 of the original keyboard part.

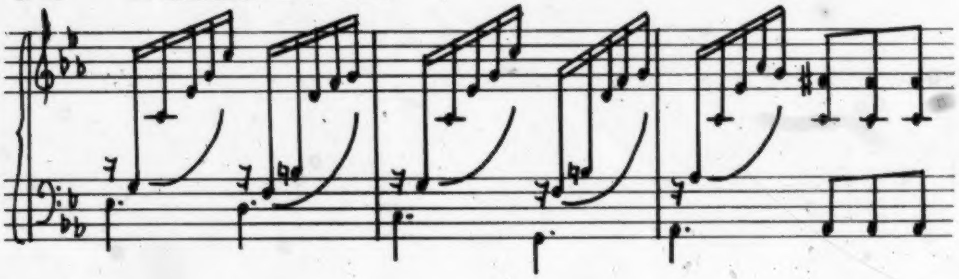


Bar 121 of the revised keyboard part.

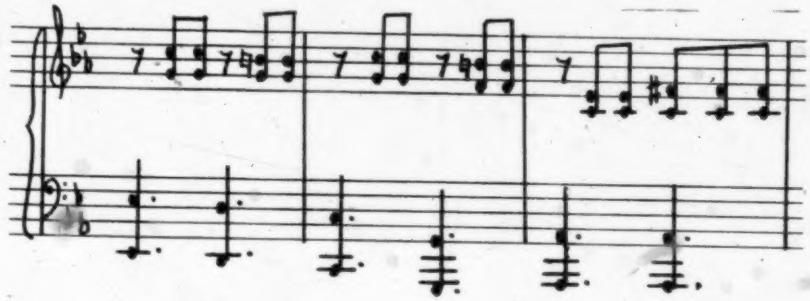


In the original keyboard passage, the sixteenth-note motion continues until bar 125. However, the revised passage acquires a contrasting type of accompaniment in the codetta.

Bars 123-125 of the original keyboard part.



Bars 123-125 of the revised keyboard part.

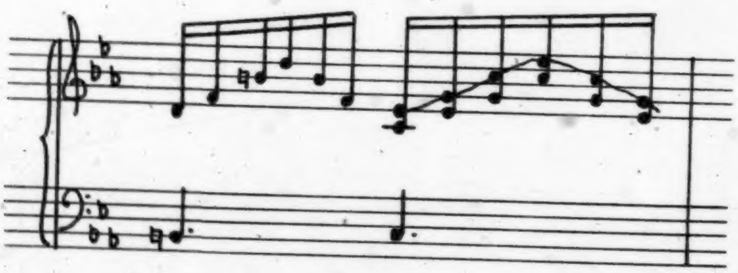


The revised keyboard passage also exhibits some harmonic changes. For example, the A natural of bar 84 is replaced by A flat, so as not to undermine the dominant harmony of E-flat major. In bar 87, the seventh of the chord is allotted to an orchestral instrument rather than being included in the keyboard figuration. Similar instances occur in bars 88 and 113. The reverse is true in bars 92 and 93, where seventh chords replace the simple triads of the original version.

In two instances, certain notes omitted in the revised keyboard figuration are employed as accented suspensions in an orchestral instrument. Examples include the omission of the D flat in bar 98, and the A flat in bar 114, from the keyboard.

86 The dotted-quarter note in horn II was replaced by a quarter note and eighth-note rest to match the notation in horn I. This was also done in bar 110.

88 In the manuscript, the keyboard part has a crossed-out upper line:



92 In my copy of the manuscript, this bar in oboe II is practically illegible. Although the B flat can barely be made out, A natural was determined solely from context. (Oboe II follows violin I quite closely from bar 83 on.)

94 A missing eighth-note rest was added to the viola part.

96 The F on the third beat in the basso part was replaced by C, which follows the clavier left hand. F does not make harmonic sense.

110 In my copy of the manuscript, the first two beats in the viola part are missing. As the viola follows the string bass notes quite closely from bar 98, B flat was also chosen here.

122 The low F in the left hand of the clavier was replaced by E flat, corresponding to the string bass line.

123 In the clavier part, an extraneous eighth-note rest is written after the final note of the bar. This was omitted in the score.

126 Oboe I was changed from: ♩. 𝄾𝄾 to: ♩ 𝄾𝄾𝄾 to match the keyboard and oboe II.

Also, the fermata in oboe II was removed from the eighth-note rest in: ♩ 𝄾𝄾𝄾 and placed over the G.

138 In my copy of the manuscript, the middle section of this bar in the viola part is missing. Bar 78, a comparable passage, was used as a guide in the choice of D.

Also, oboe II was changed from: ♩. ♩. to: ♩. ♩ 𝄾 to match the other winds.

141 The incorrect figuration $^{4}_{3}$ on the first beat was replaced by $^{6\sharp}_{5}$.

145 The left hand of the solo clavier plays F in the manuscript. This was replaced by G, which corresponds to the left-hand passage in bar 19, and which prevents direct cross relation between F sharp and F natural.

158 In the basso part, an eighth-note rest was added to rhythmically complete the bar.

Third Movement: Rondo Allegro

Bar	Editorial Revisions and Comments
39	This bar in the viola was illegible in my copy of the manuscript. A similar passage in bar 35 was used as a guide to derive the notes F and D.
109	The *piano* indication in oboe II was changed to *forte* to fit the context.
133	The change of key signature in the clavier part was postponed from bar 132 to 133.
192	The given ornament in violin II, ∾ , was replaced by a trill to fit the context. Also, see corresponding passages such as bars 188, 24, etc.
196	The viola's D was replaced by E flat to resolve the dominant harmony of the previous bar on a tonic chord.
215	In the solo clavier, rather than employing the sign 8 below the A flat of the left hand, the lower A flat was simply added.
216	The upper E flat in the clavier is simply a note head without stem in the manuscript. Context suggested a half note.
217	The *piano* in the viola was replaced by *pianissimo* to fit the context.
217-227	In violin II, the slurs encompass the entire bar in the manuscript. These were replaced by shorter slurs to correspond to violin I and the viola. The same was also done in bars 237-243, 253-255, 257-259, 269-275.
239	The second half of the bar in the viola is illegible in my copy of the manuscript. Context suggested continuation of the same harmony.
253	The *piano* in the viola was changed to *pianissimo* to correspond to the overall context of the passage. See bars 216 and 237. This was also done in bar 269.

278 In the clavier, the D was replaced by a C in order to maintain the supertonic chord to the end of the bar. This retains the slow harmonic rhythm of one chord per bar that has been established in bars 277-284.

329 The second horn's concert F was replaced by concert A flat in order to fit the context of the bar.